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The Organist's First Book.

A PRACTICAL GUIDE TO ORGAN PLAYING.

By

RALPH DUNSTAN,

MUS.DOC. CANTAB.

ORGAN 107.

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PREFACE.

THE following pages aim at providing a thoroughly practical and up-to-date Course of Organ Study. The numerous exercises, many of them from the best classical sources, are designed to give freedom and independence of hands and feet, and to enable the student to acquire a real "grip" of the essential features of Organ Playing. The modern organ, with its beautifully-voiced stops and ingenious mechanical contrivances, offers many temptations to triflers; it is easy to become a showy and superficial performer without much real ability. The student who desires to *master* the "King of Instruments" must not be discouraged if he finds the initial stages somewhat slow and tedious. The complete independence of the left hand and feet seems at first quite impossible of attainment. Patient and continued practice will, however, overcome the difficulty; and the satisfaction which one feels in being able to use the left hand freely more than compensates for the previous labour and effort. In Pedalling, facility and neatness of execution are the paramount considerations. No pedantic or antiquated methods have been rigorously followed in this book; the indications given are in accordance with the practice of the most eminent modern recitalists.

The Author is indebted to B. Jackson, Esq., F.R.C.O. (solo organist to the People's Palace, London, and organist of St. Giles's, Cripplegate), for much valuable help in the preparation of this work. In addition to the excellent Study (p. 78), Mr. Jackson has contributed the Preliminary Pedal Exercises, a complete set of Pedal Scales, and the whole of Chapter XII. He has also *added the marks for pedalling throughout the book*, and has suggested many of the practical hints embodied in the various chapters.

Thanks are also due to Allan H. Brown, Esq., A.R.C.O., for much kindly assistance in the revision of proofs.

It is hoped that "The Organist's First Book" will be found useful, both to the teacher and to the student.

LONDON, *December*, 1906.

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CONTENTS.

PAGE

INTRODUCTION vi

I. PRELIMINARY EXERCISES 1

II. PRELIMINARY PEDAL EXERCISES 14

III. EXTENDED PEDAL PASSAGES, WITH AN ADDED PART FOR ONE HAND 17

IV. PEDAL EXERCISES COVERING THE COMPLETE PEDAL BOARD 23

V. PASSAGES FOR TOE AND HEEL 25

PEDAL SCALES 25

ARPEGGIO PASSAGES 27

VI. PEDAL SCALE PASSAGES, WITH AN ADDED PART FOR THE LEFT HAND 28

VII. EASY PIECES FOR BOTH HANDS AND PEDALS 34

VIII. PEDAL STUDIES FROM CLASSICAL COMPOSITIONS 38

IX. REGISTERS OR STOPS 51

PIECES REQUIRING THE USE OF THE SWELL PEDAL 54

X. HYMN TUNES AND OTHER MUSIC WRITTEN ON TWO STAVES 59

XI. ORGAN PIECES IN VARIOUS STYLES 64

XII. A GRADED LIST OF STANDARD ORGAN PIECES 82

Introduction:

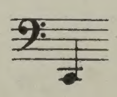
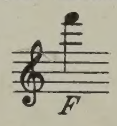
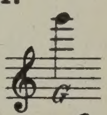
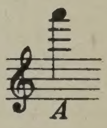
The Organ.

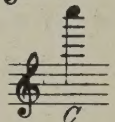
By the provision of an additional keyboard for the exclusive use of the feet, the organ differs in a most important respect from all other keyed instruments. To enable him to make more satisfactory progress it is most desirable that the student should at the commencement of his studies at the organ place himself under the supervision of a good teacher; otherwise he may fall into many bad habits which afterwards are not easily cured. He will also have the advantage of having his work mapped-out for him for each lesson, and the teacher will suggest supplementary exercises suited to his individual requirements. If however the student **cannot** secure the help of a good teacher he should endeavour by patient and regular practice to master the exercises and carry out the principles given in this book.

The portion of an organ under the immediate control of the player includes the following:-

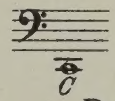
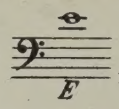
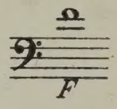
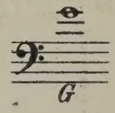
(I). **The Manuals.** These are the rows of keys manipulated by the fingers. Some small organs have only one manual; larger instruments have two, three, four, or even five manuals.
In a "2-manual" organ the front (lower) row of keys is connected with the most important loud pipes of the instrument. These pipes form what is called the **Great** organ and the manual itself is called the "Great-Organ Manual." In organ-music it is marked **Great, Gt. org.**, or simply **Gt.**
The upper row of keys is connected with the **Swell** organ, of which the pipes are enclosed in a "Swell-box" provided with shutters which can be opened or closed by means of the **Swell Pedal.**
The "Swell-Organ Manual" is marked **Swell, Sw. org.**, or simply **Sw.**
A "3-manual" organ has another manual in front of (and a little below) that of the Great-organ. This is connected with the "Choir-Organ," a set of softer pipes suitable to accompany a Choir or Solo. The "Choir-Organ Manual" is marked **Choir, Ch. org.**, or simply **Ch.**
Very large organs have also a "Solo" organ, with its own Manual; and perhaps an "Echo" organ.

In Organ-music **Man. 1.** generally means **Great Manual;**
Man. 2. generally means **Swell Manual.**

The compass of the manuals is from  to  or  or 

In some modern Concert-organs the upward compass is to 

(II). **The Pedals.** A row of large wooden keys for the feet. The Pedals are connected with the ponderous deep-toned pipes which give such dignity and impressiveness to the organ. As a rule these pipes are of 16 ft tone (See p. 51)

The compass of the Pedal keyboard is from  to ,  or 

The abbreviation for Pedals, or Pedal, is **Ped.**

(III). **The Stops.** Each manual, (and also the Pedal board), has its own separate stops. A list of the usual organ stops is given in Chap. 9.

(IV). **The Couplers.** Couplers are used to connect two different manuals, or to connect a manual to the pedals, etc. Thus when the "Swell to Great" Coupler (**Sw. to Gt.**) is drawn, the notes on the Swell organ will sound when the corresponding keys of the "Great" are pressed down. Similarly, "Great to Pedal" (**Gt. to Ped.**) causes the notes on the "Great" to sound when the Pedal keys are pressed down.

(V). **Composition Pedals.** These are placed just above the Pedal keyboard (and at the bottom of the organ case.) They act upon combinations of stops in connection with the various manuals. In many modern organs **Pistons,** or **Buttons,** are arranged between or below the manuals, which, on being pressed, act in the same way as composition pedals upon various groups of stops. Some organs have both composition pedals and pistons.

(VI). **The Swell Pedal.** This device for obtaining expression is attached to the organ-case to the right of the Pedal-board and a little above it. When pressed down the swell is open (marked **Sw. open**), and the Pedal is kept in various positions by means of notches.

N.B. Other mechanical contrivances are attached to very large organs, but it is not necessary to enumerate them here.

The Organist's First Book.

Chapter I.

Preliminary Exercises.

It is not necessary to be a brilliant performer on the Pianoforte before commencing the study of the Organ. A fair amount of proficiency on some key-board instrument (Piano, Harmonium or American Organ) is, however, essential; it saves time and expense, and ensures more satisfactory progress on the Organ itself.

The following exercises should therefore be mastered before touching the Organ.

I. Play each exercise at first slowly— and if necessary, one hand at a time.
II. As fluency is gained increase the speed.
III. When they can all be played correctly and quickly on the piano (or harmonium etc.) practise them on the organ, so as to acquire the proper touch and pressure of the fingers.*

---

* For the stops to be used see Chapter 9.

The fingering indicated for occasional passages is on the "Continental System": 1 for the Thumb, 2, 3, 4, 5 for the other fingers in order.

From Handel.

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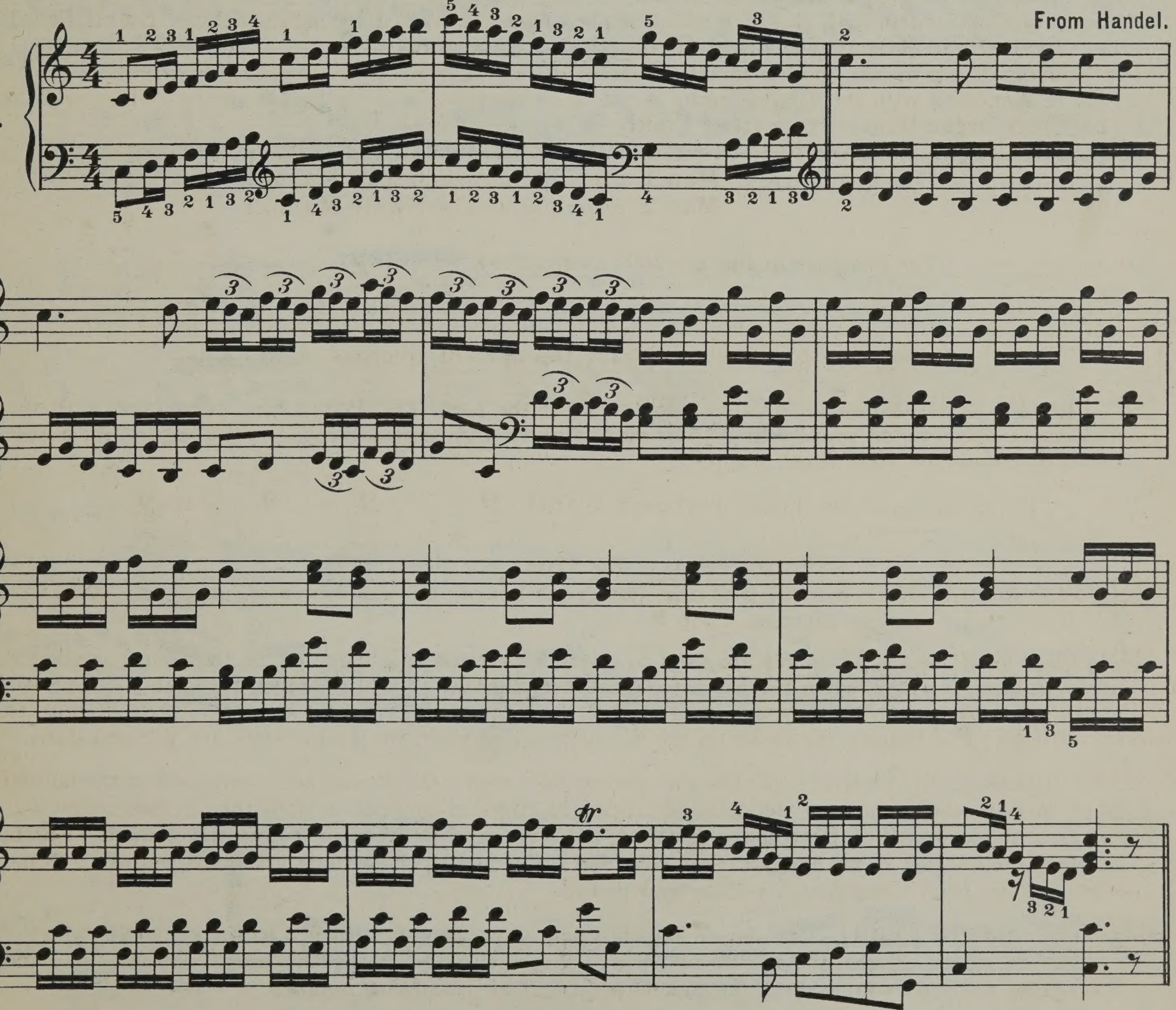

From Bach.

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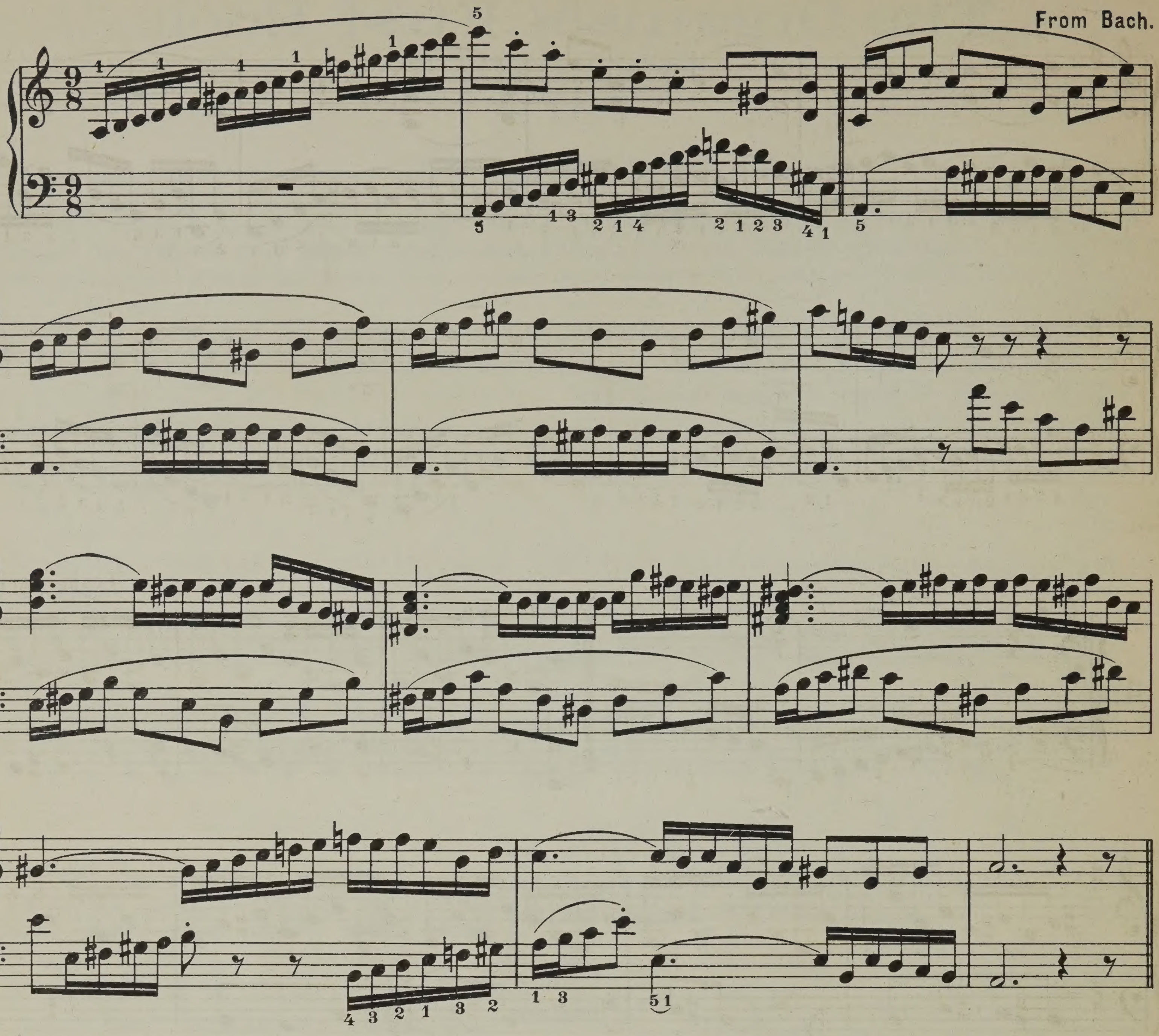

From Haydn.

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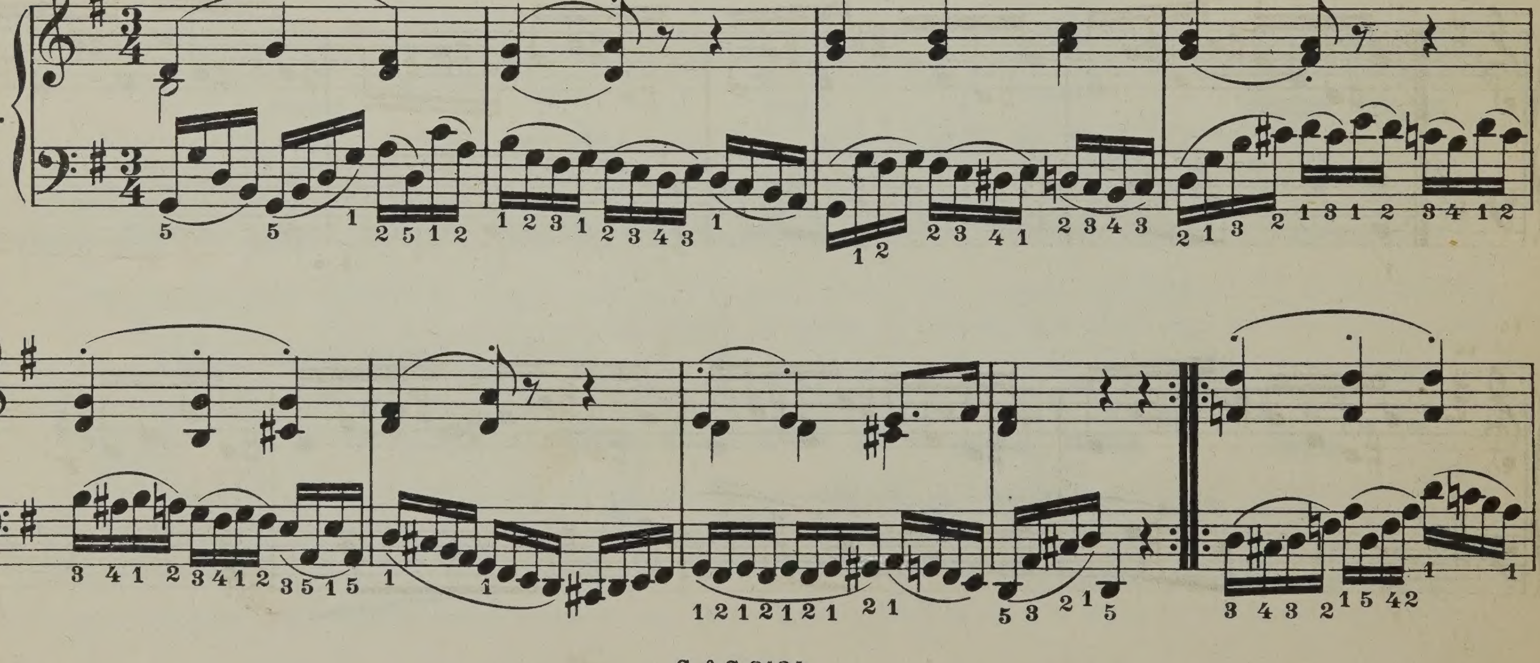

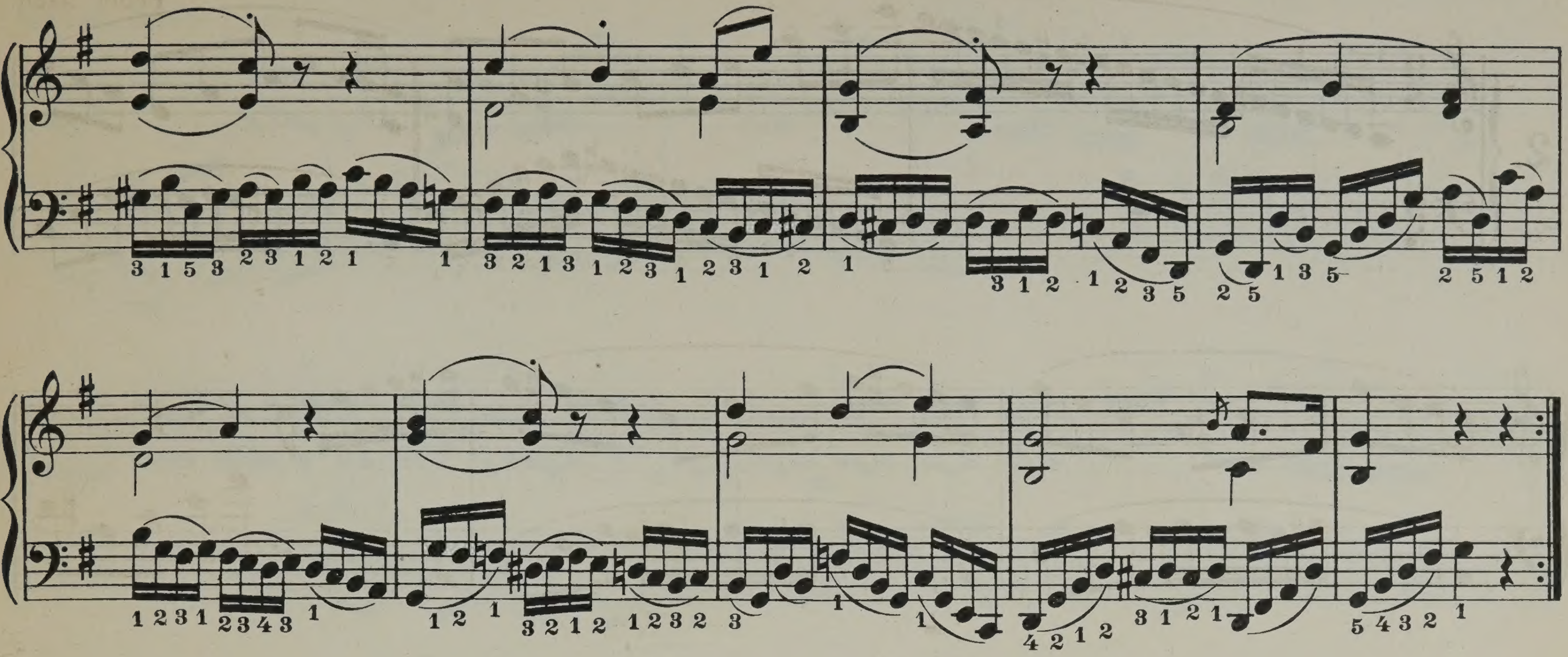

From Bertini.

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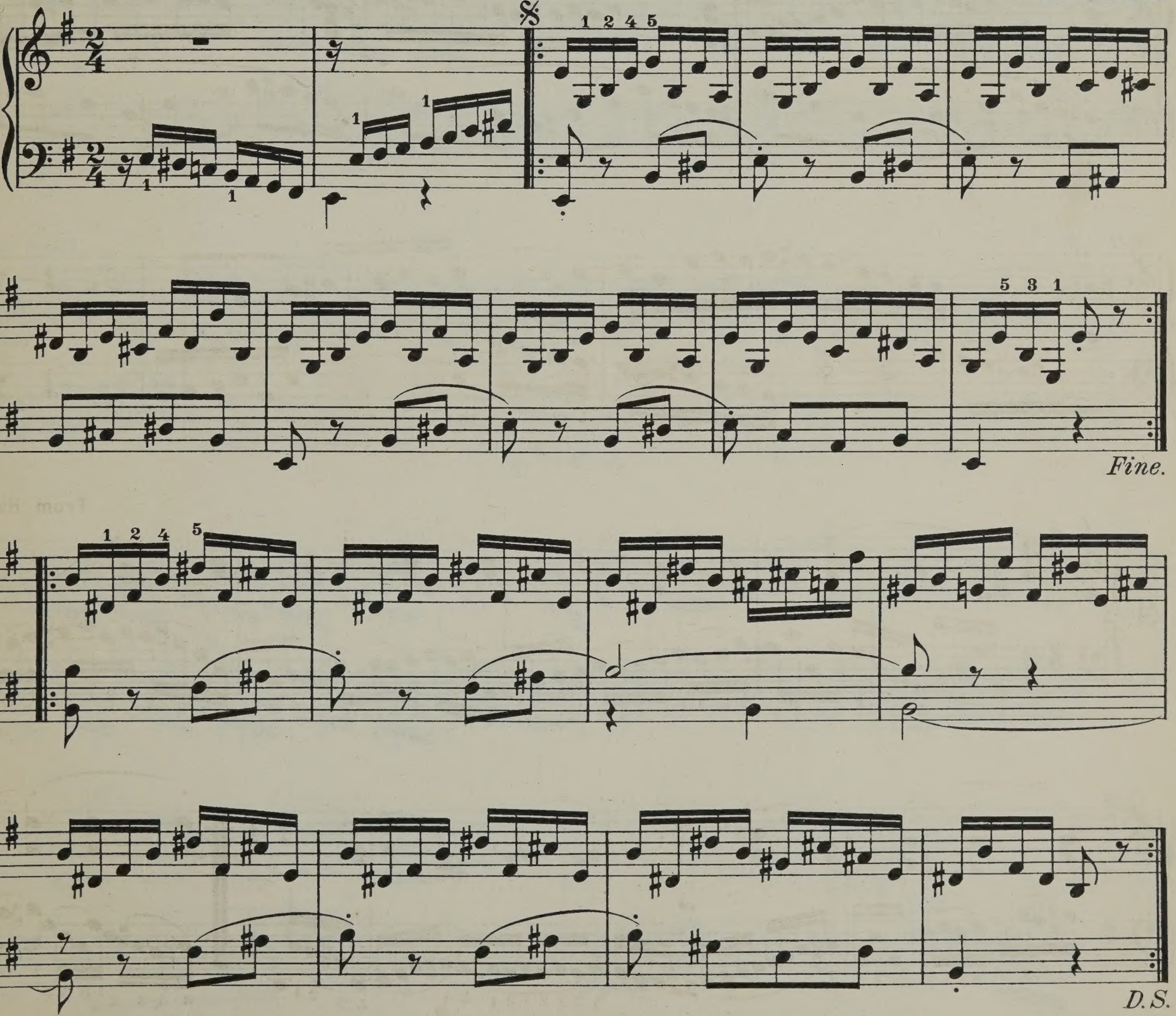

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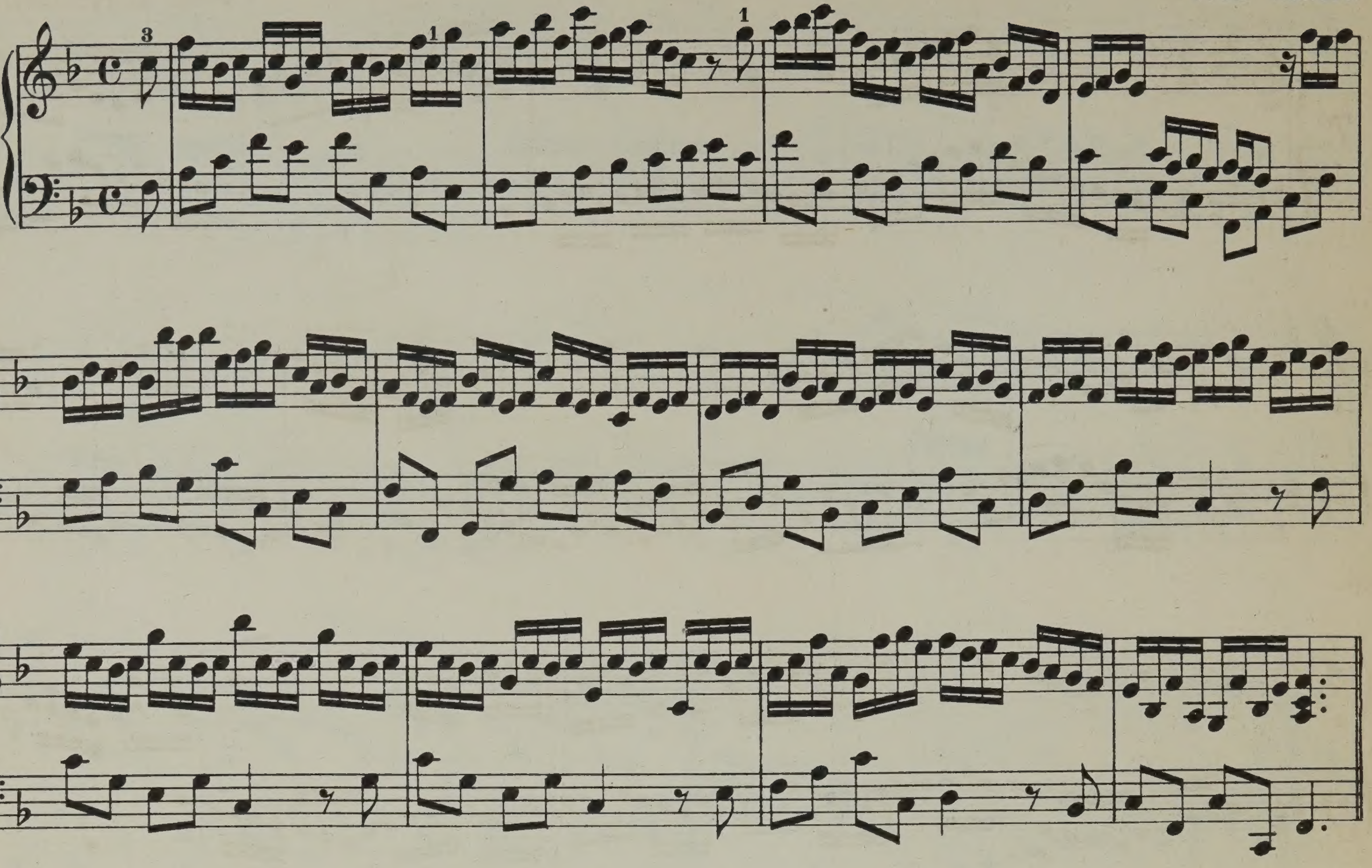

From Bach.

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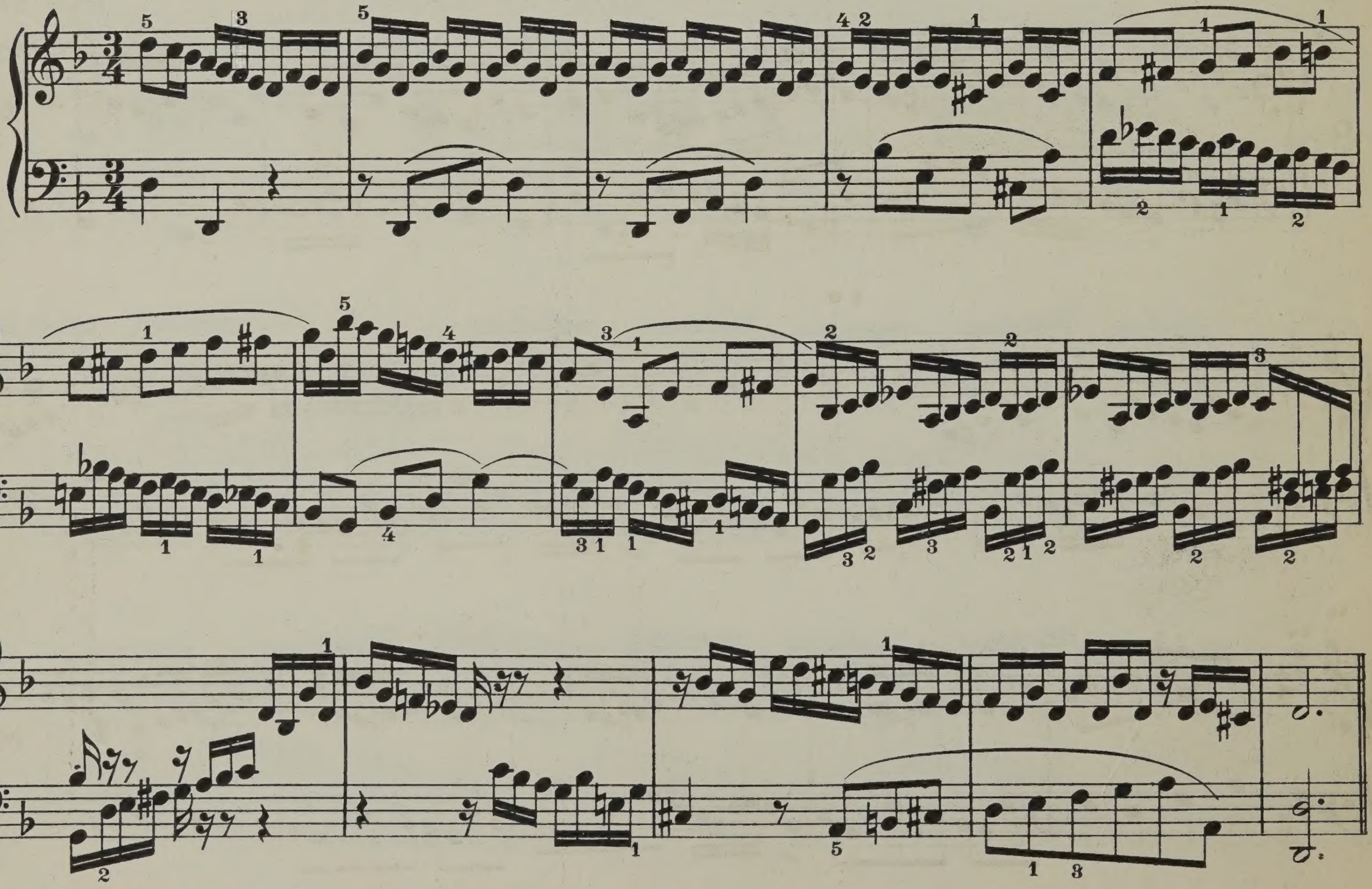

From Albrechtsberger.

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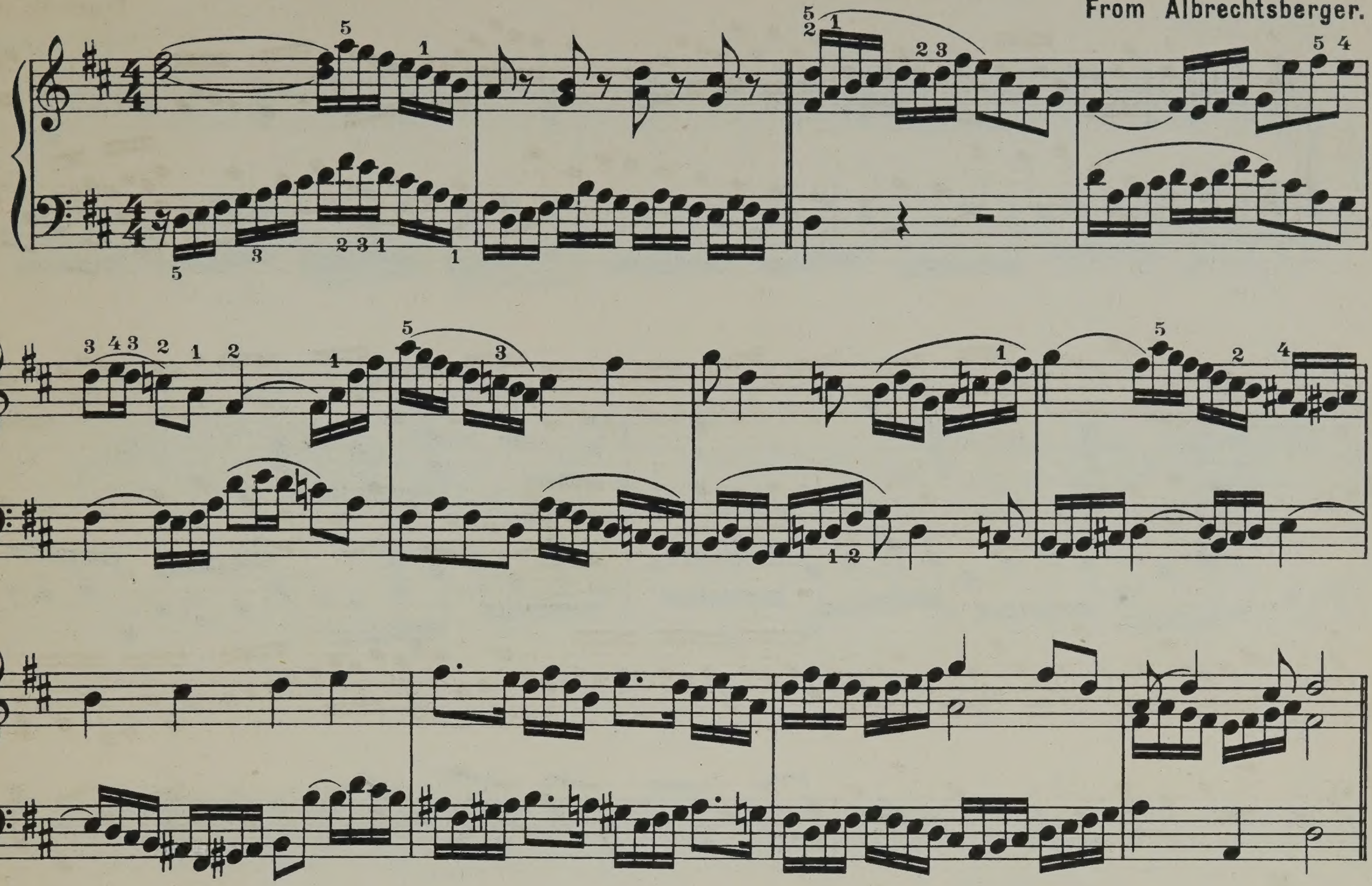

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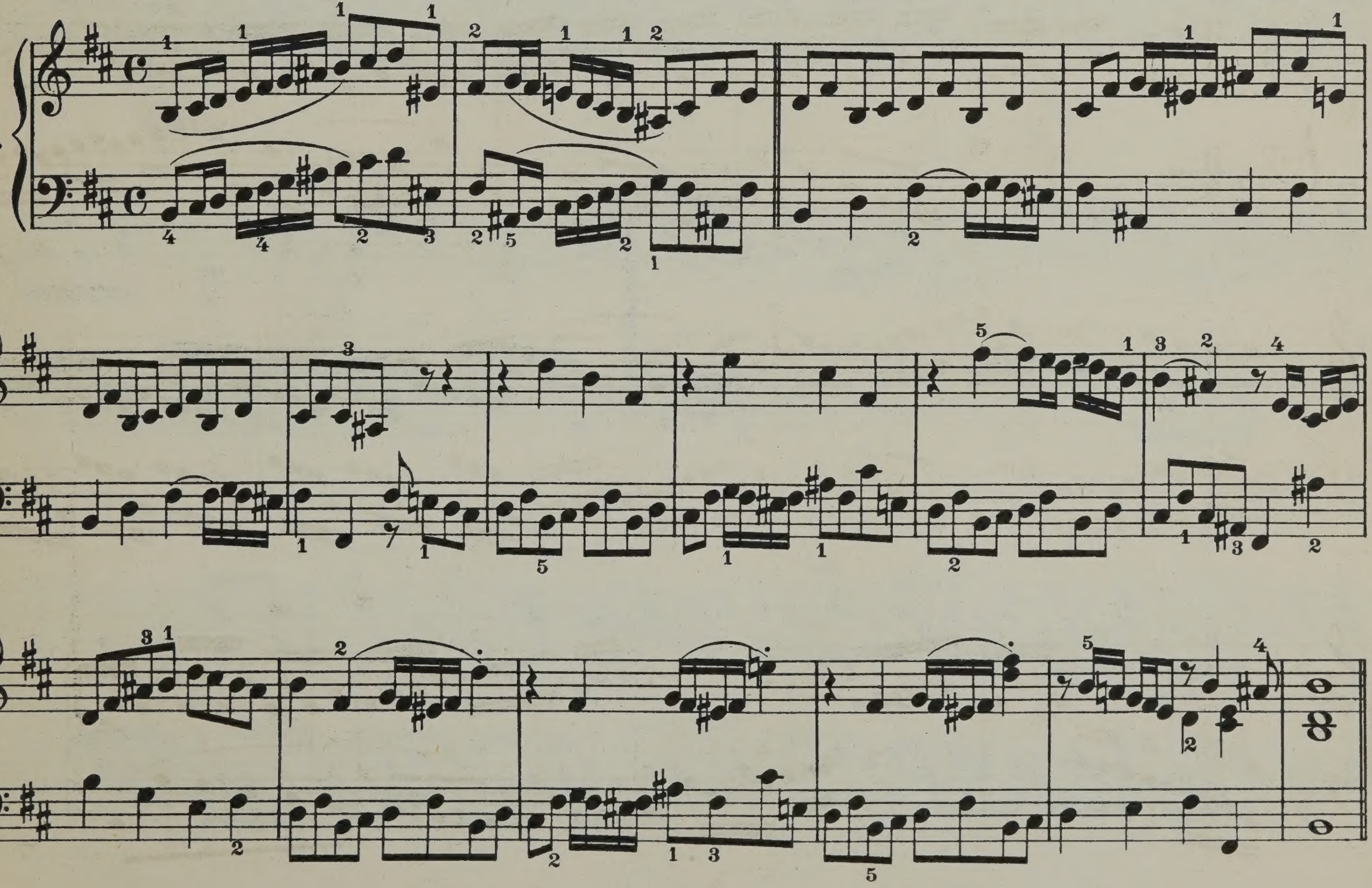

From Handel.

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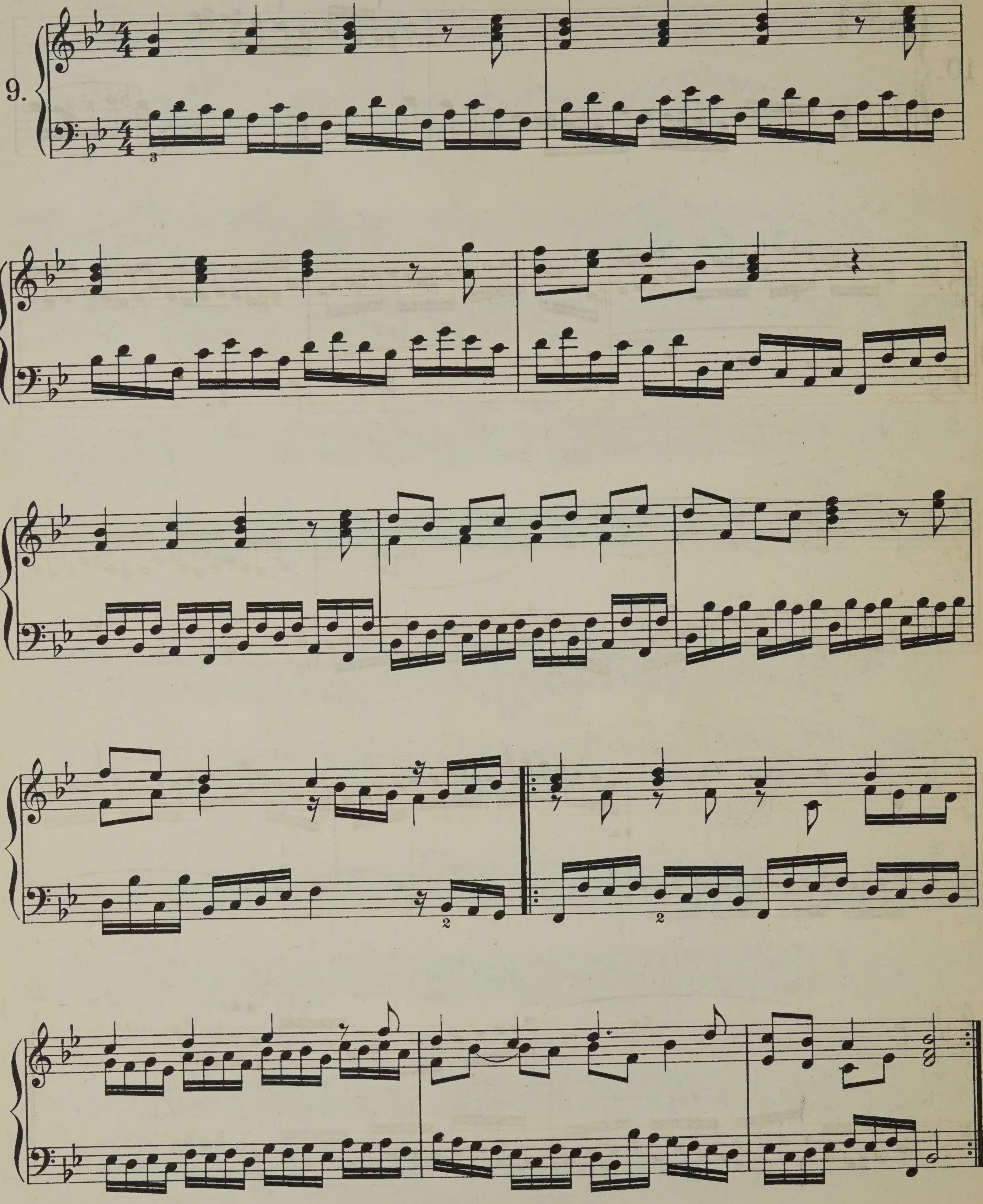

From Mozart.

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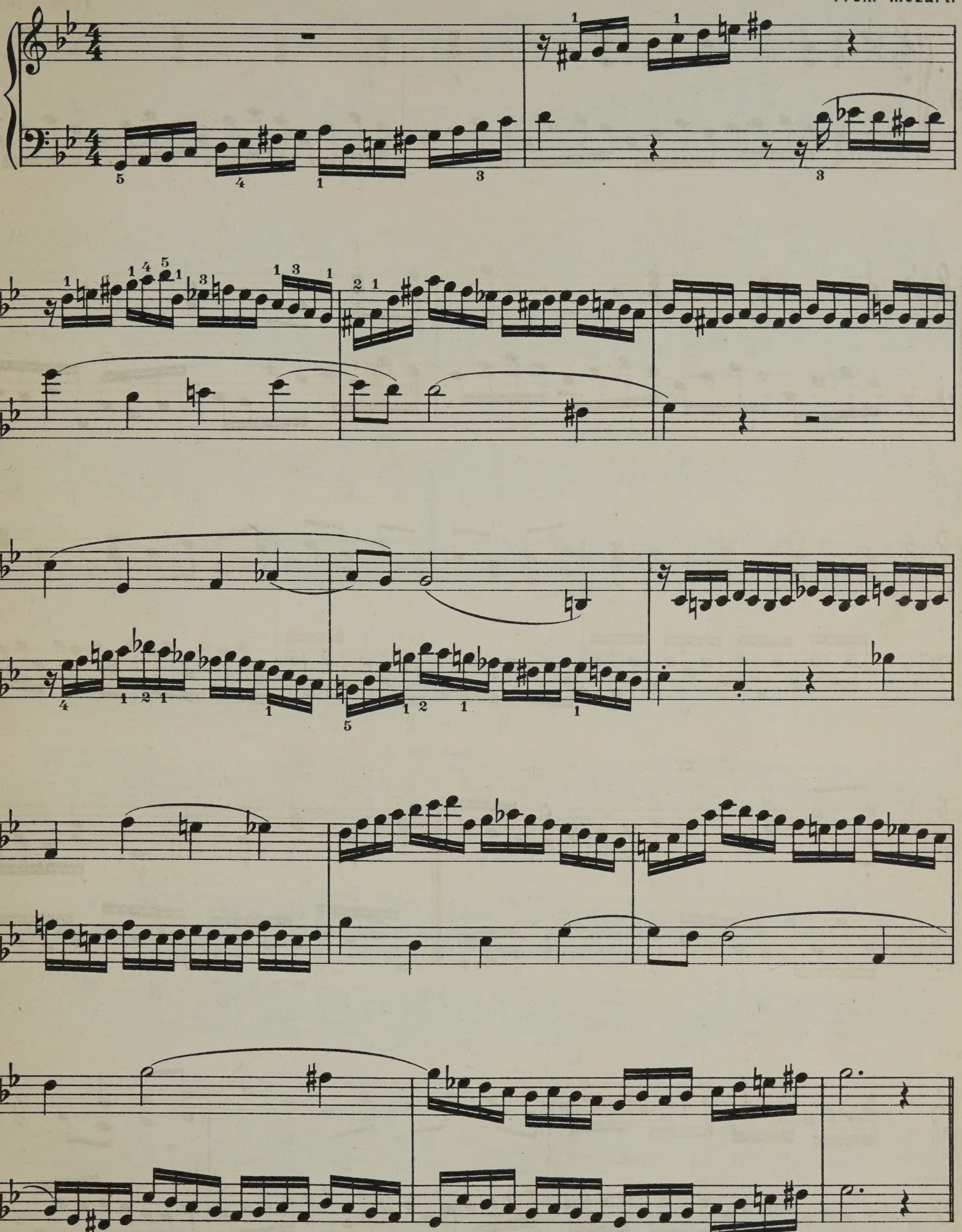

From Corelli.

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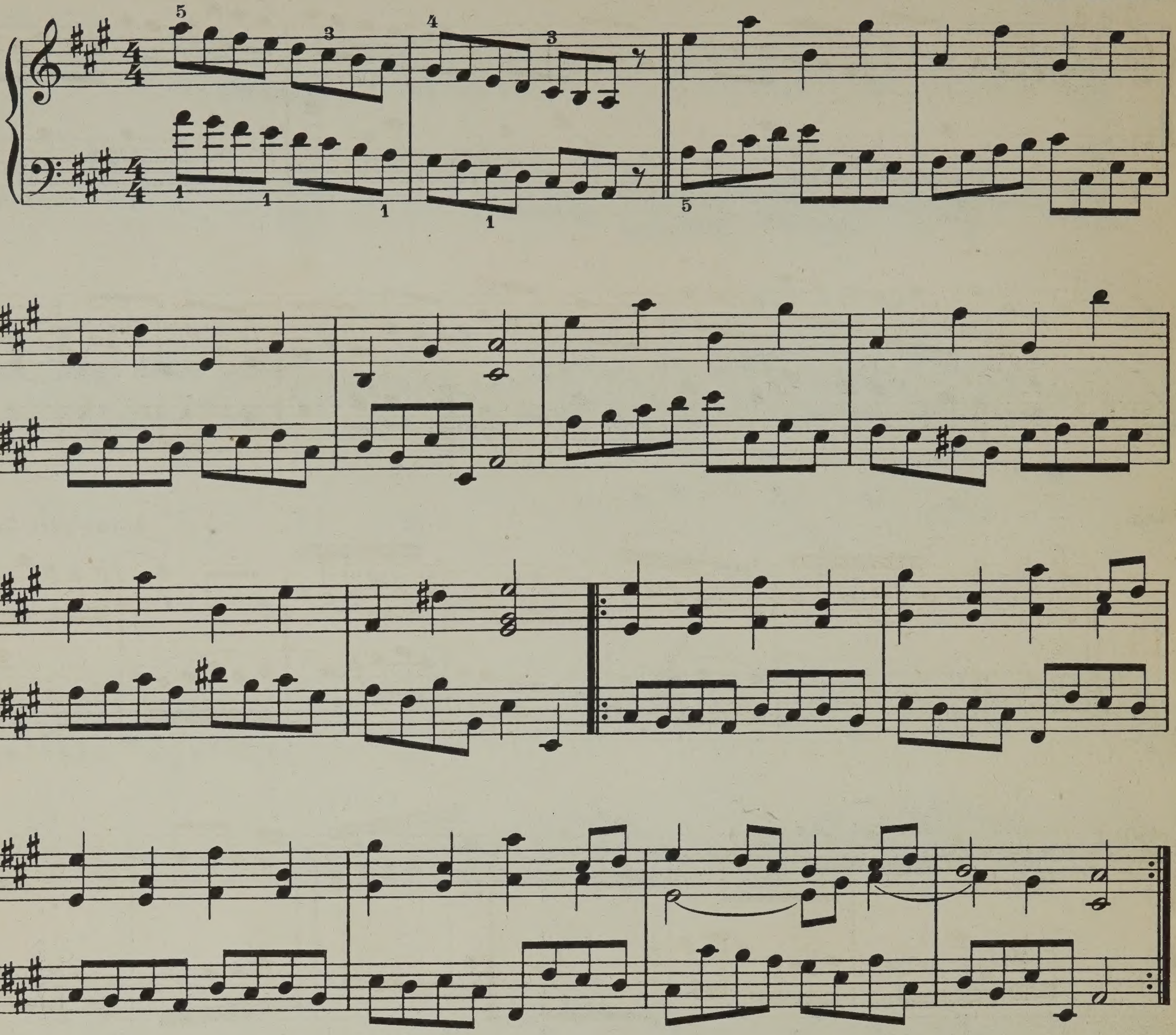

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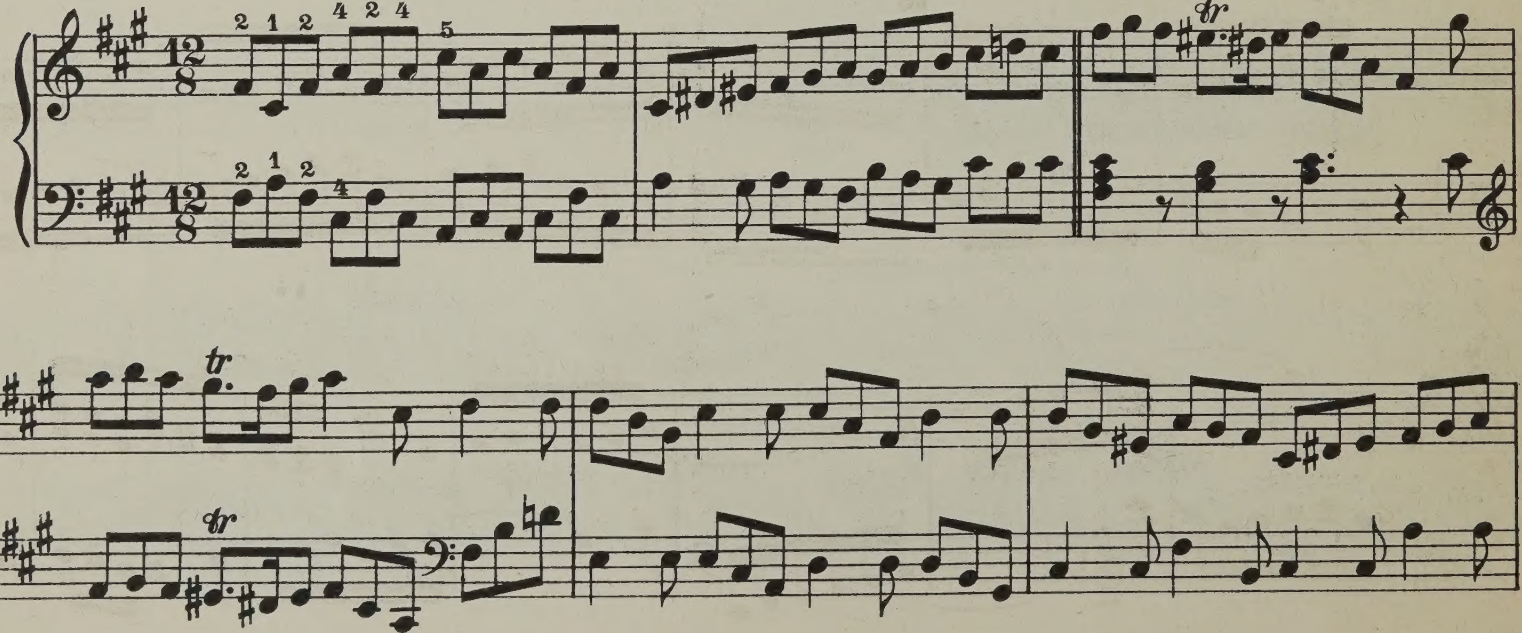
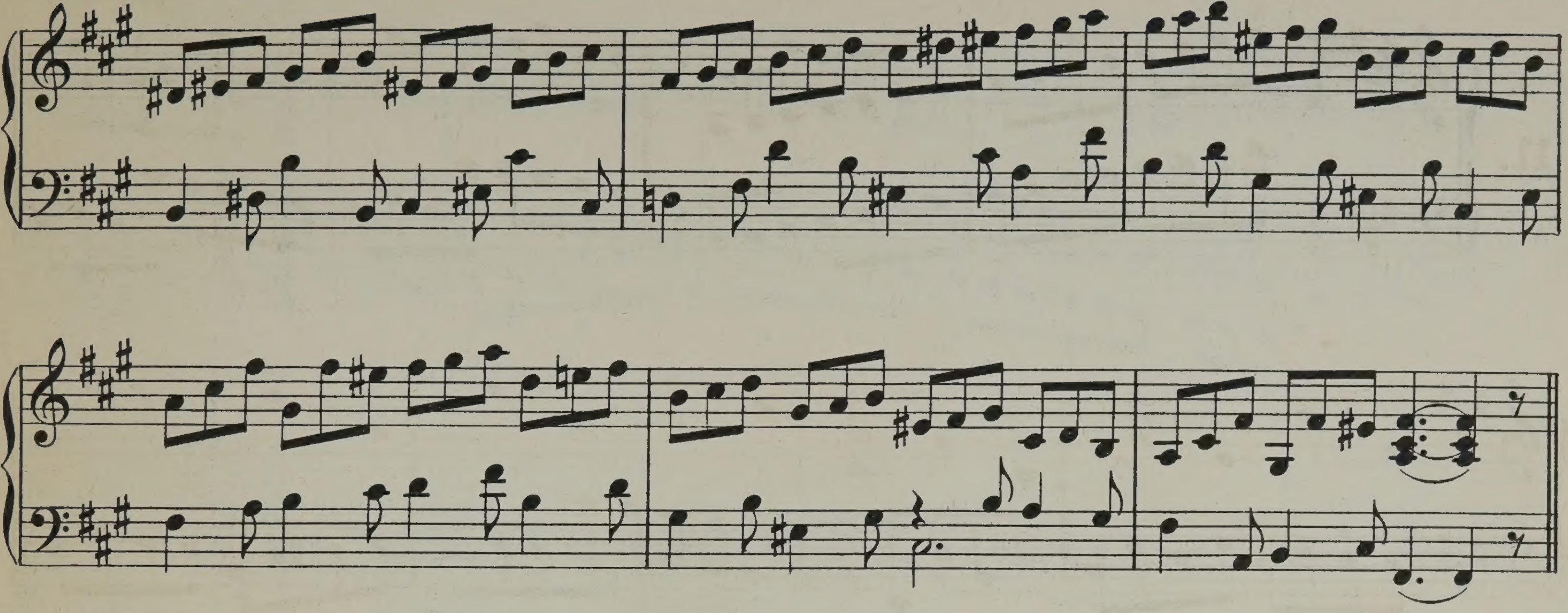
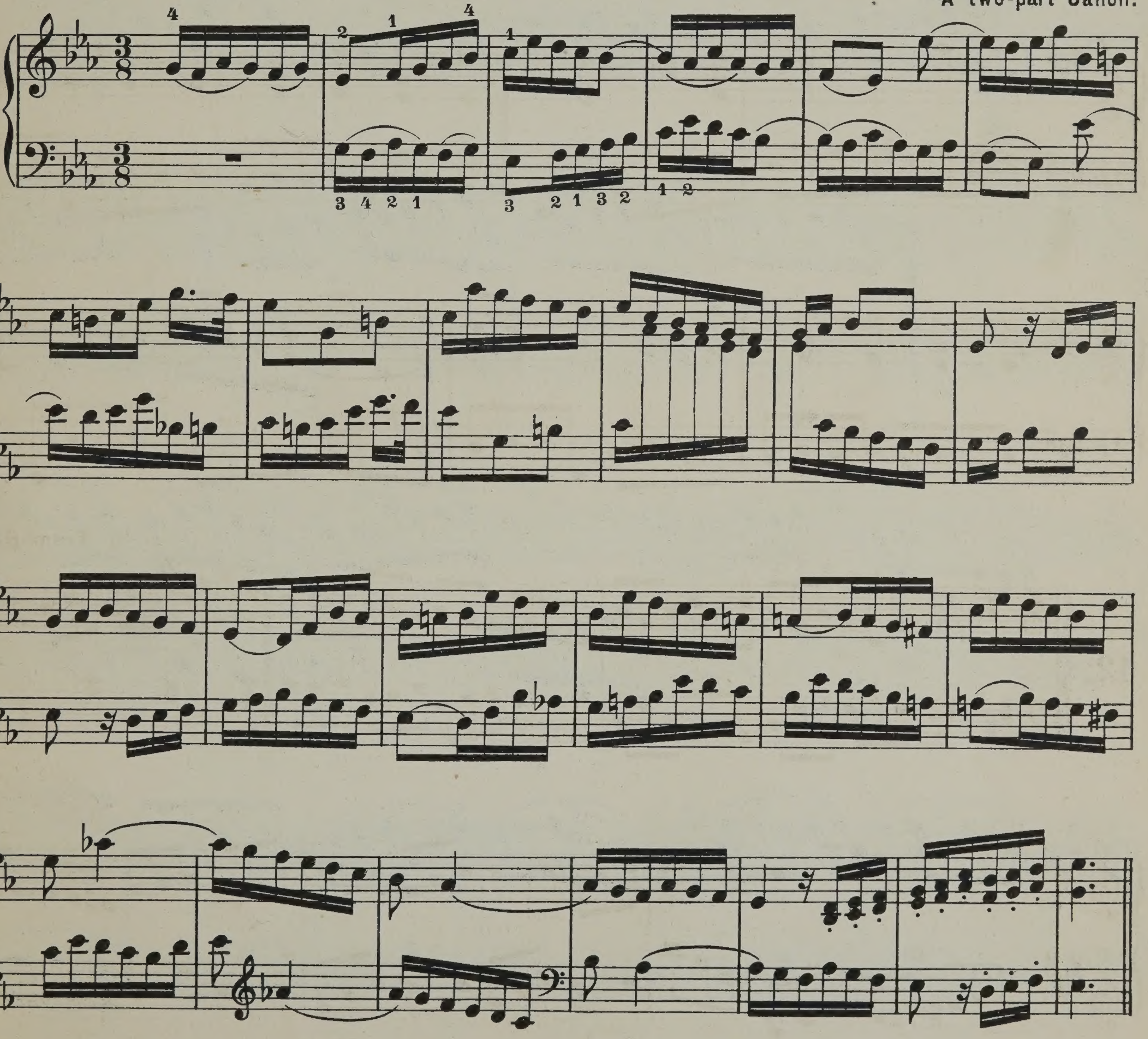




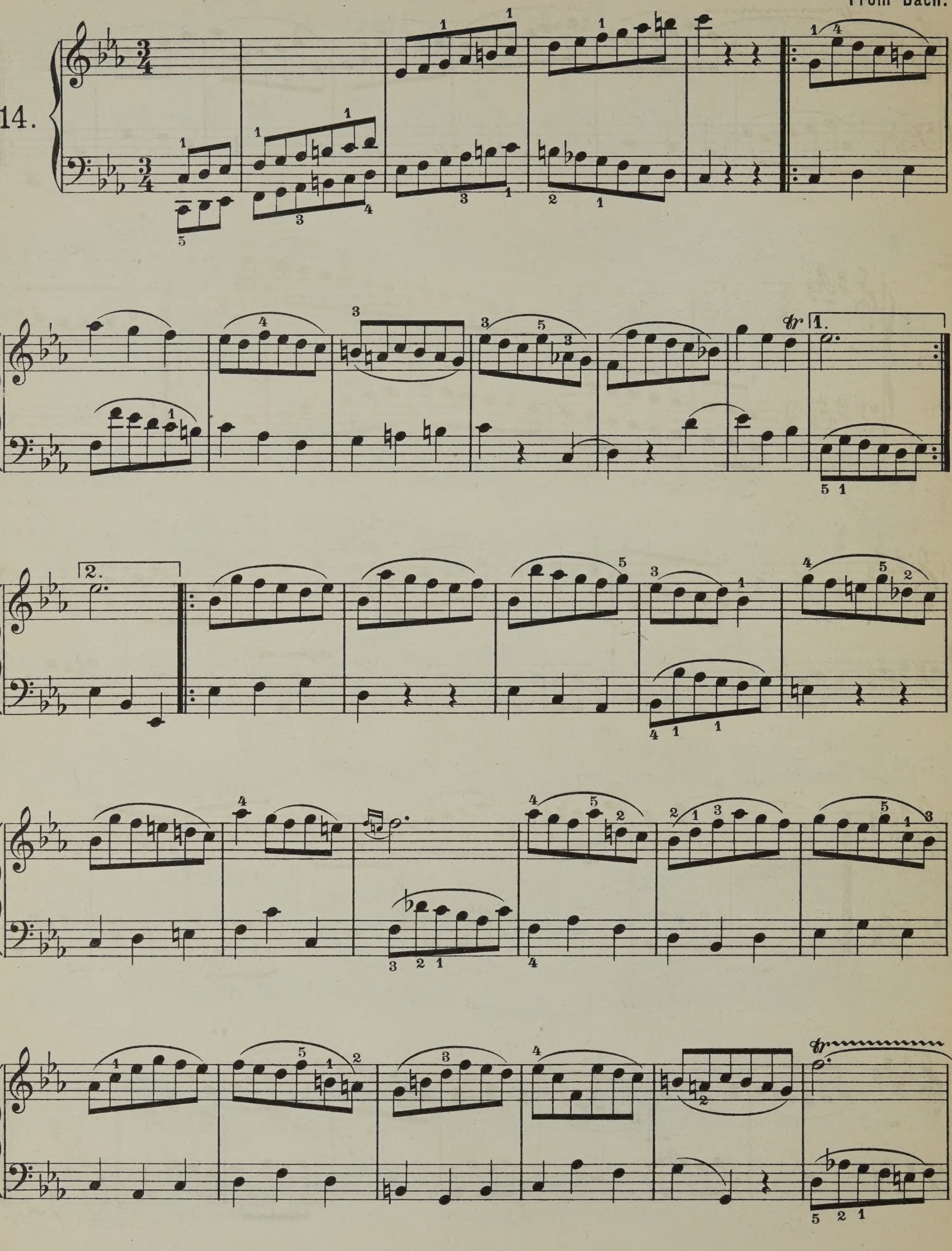
A two-part Canon.

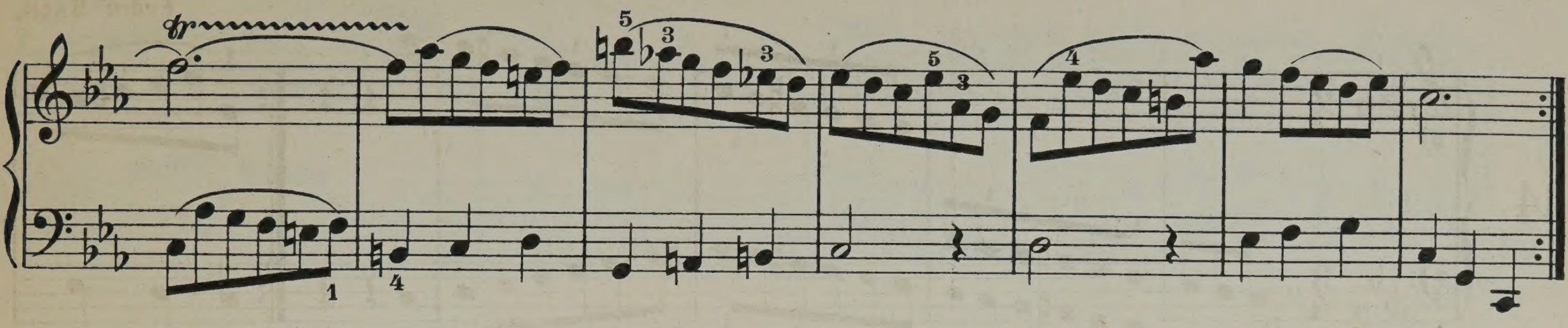
13.


4
2 1 4
1
3 4 2 1
3 2 1 3 2
1 2

From Bach.

14.





From Bach.

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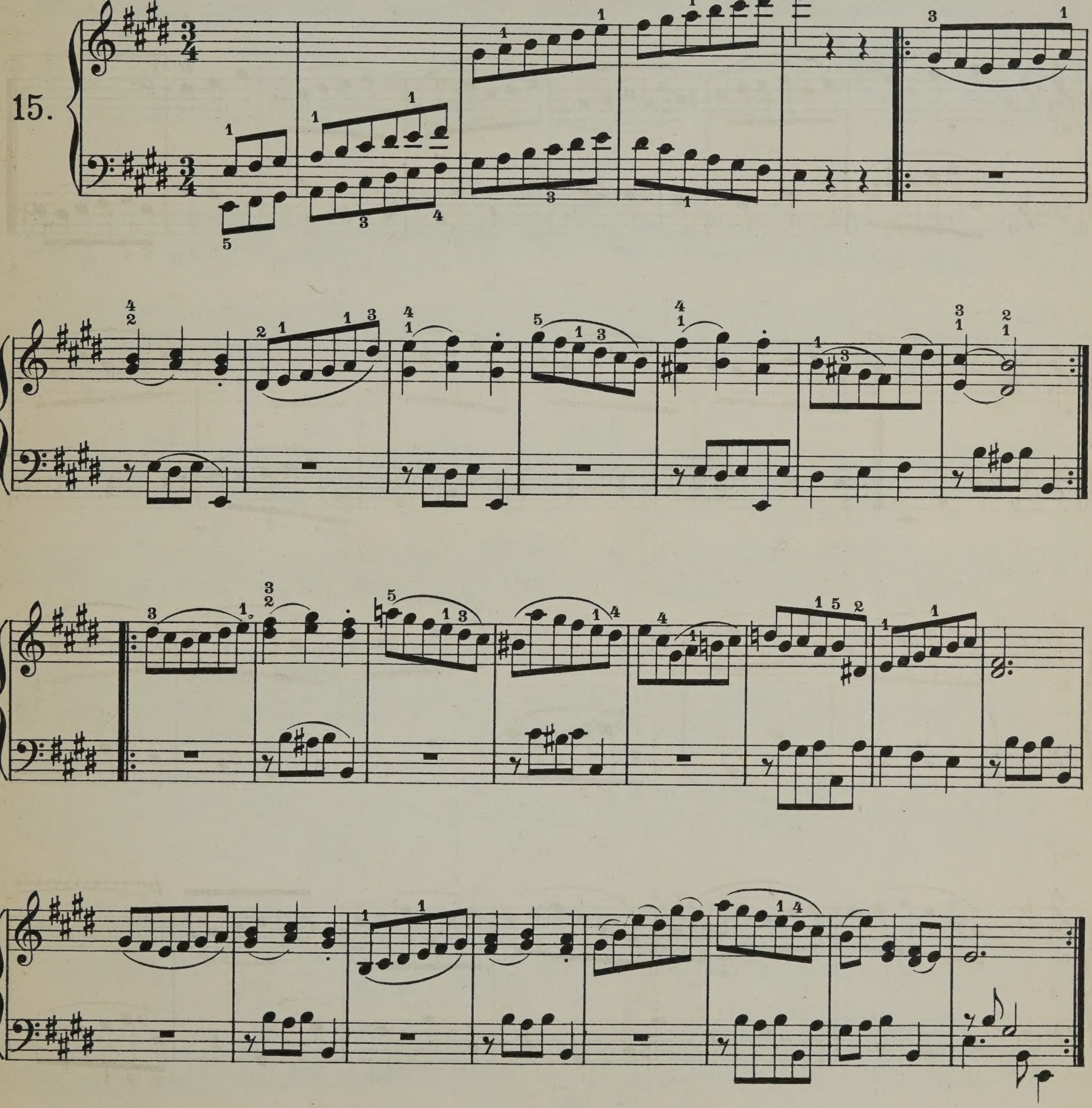
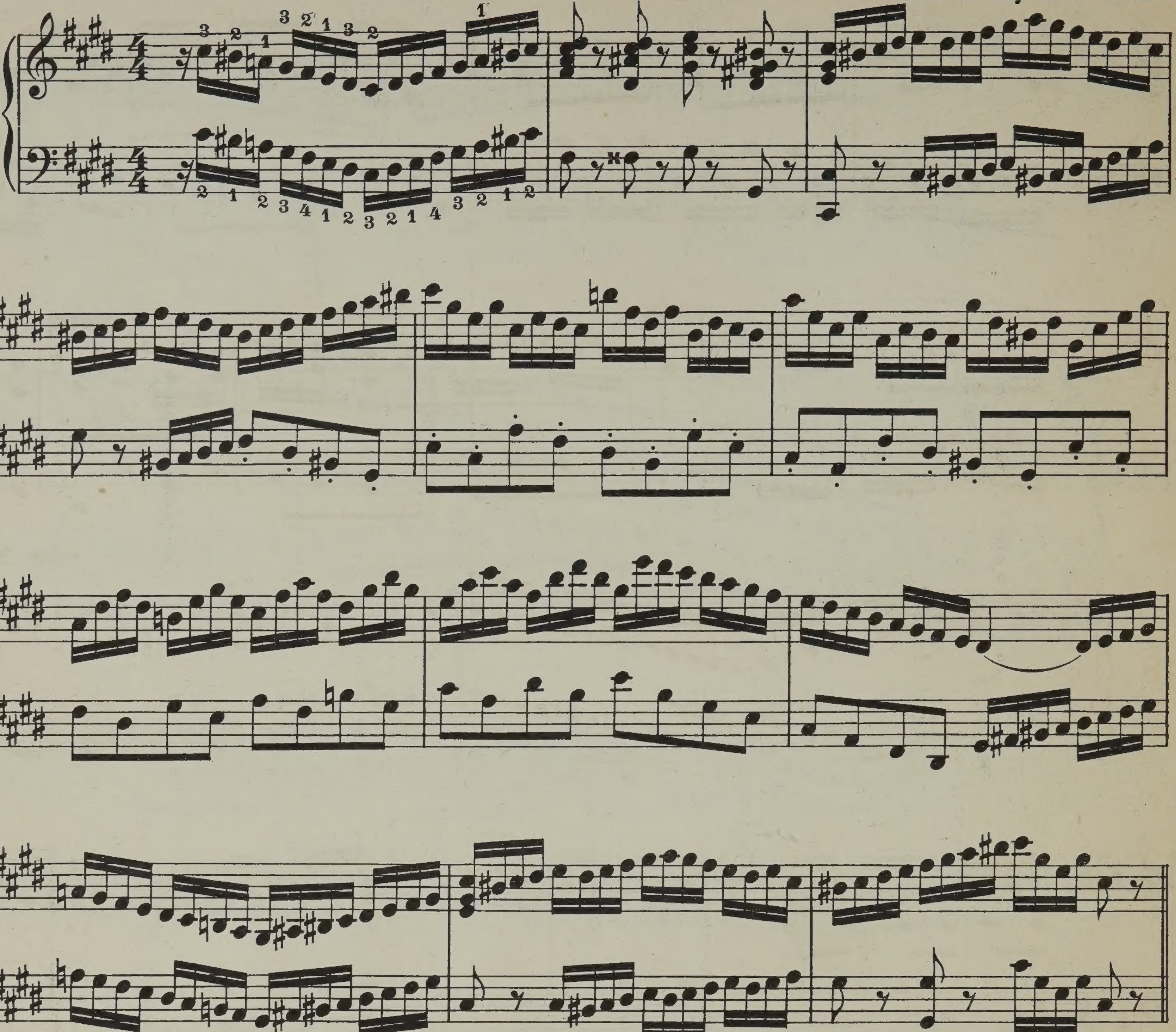


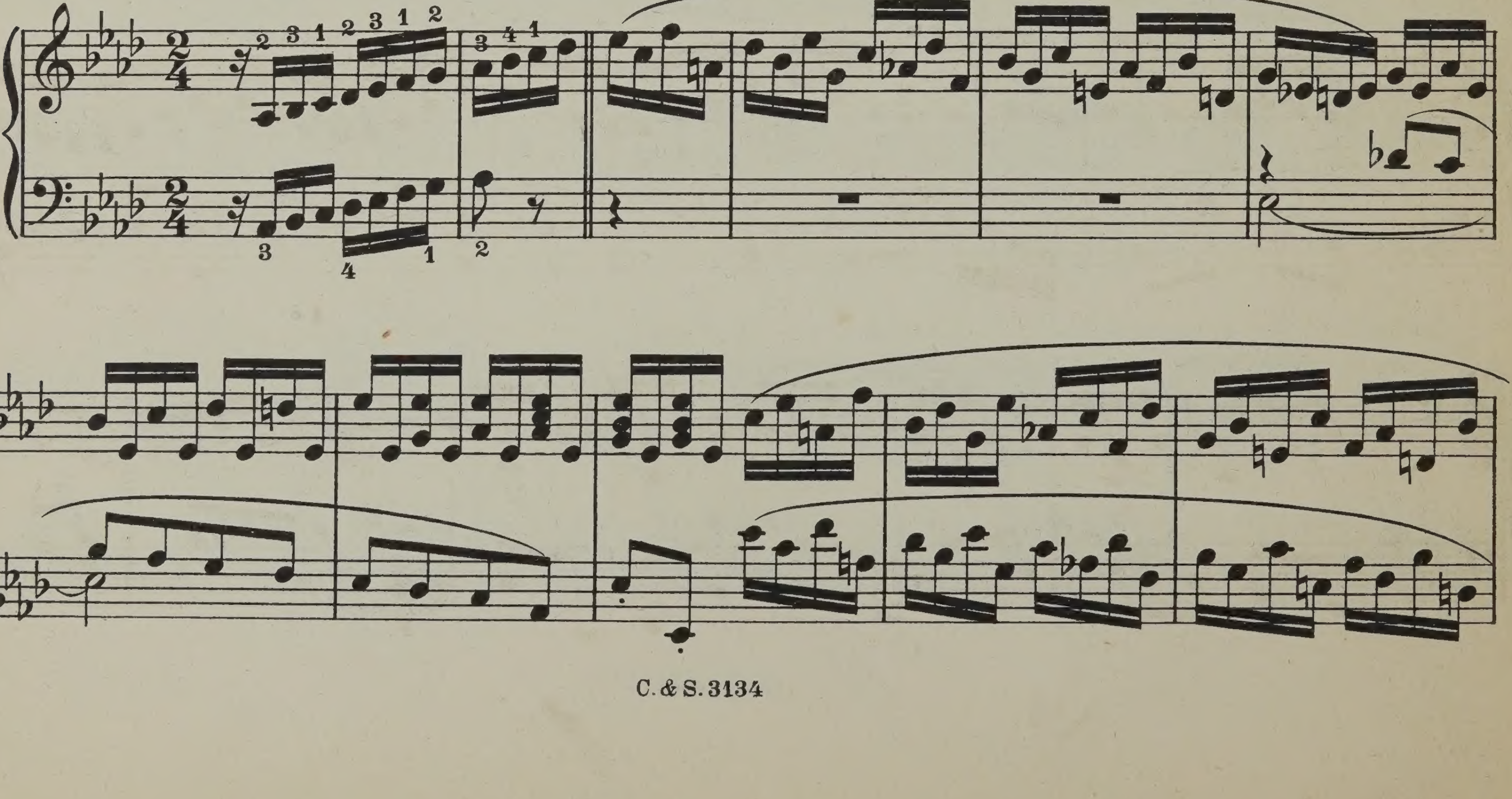
Short Study in C# minor.

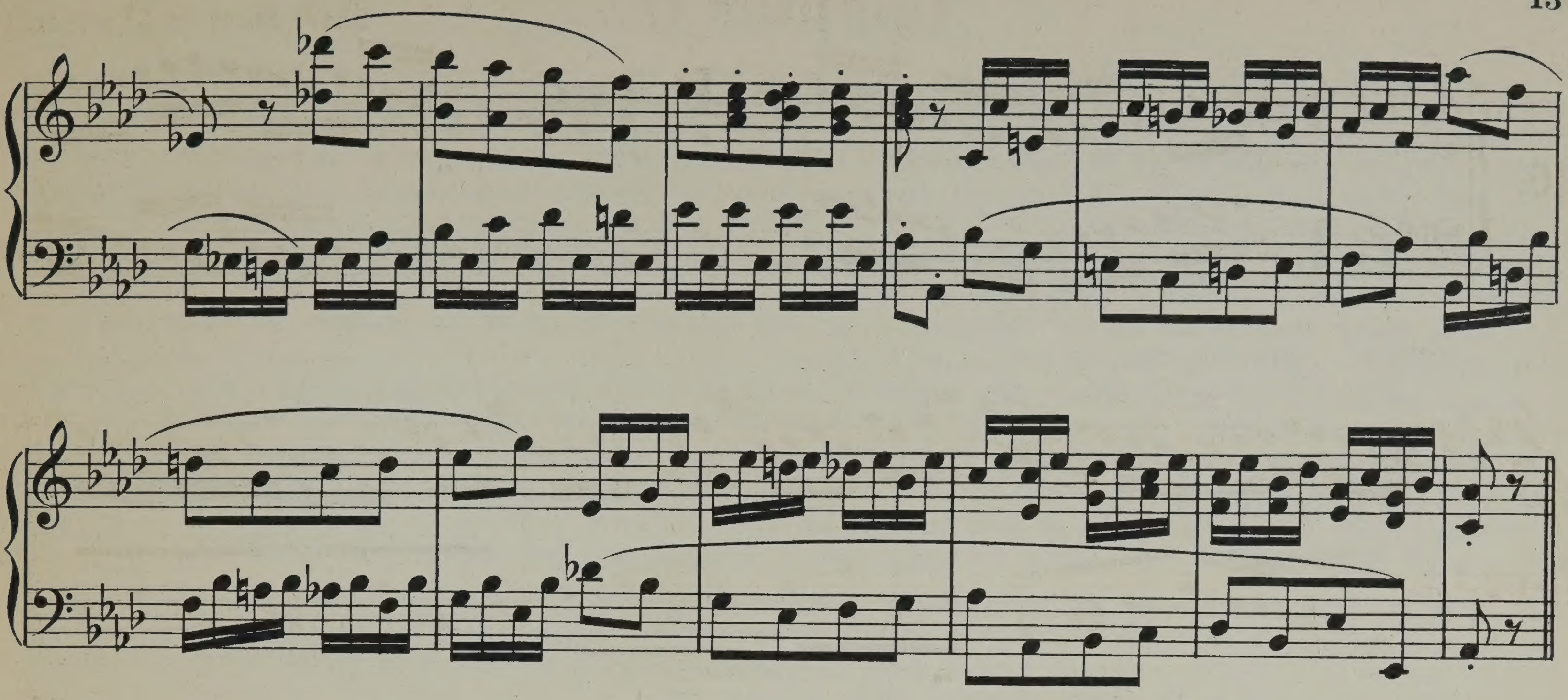
16.



From Beethoven.

17.





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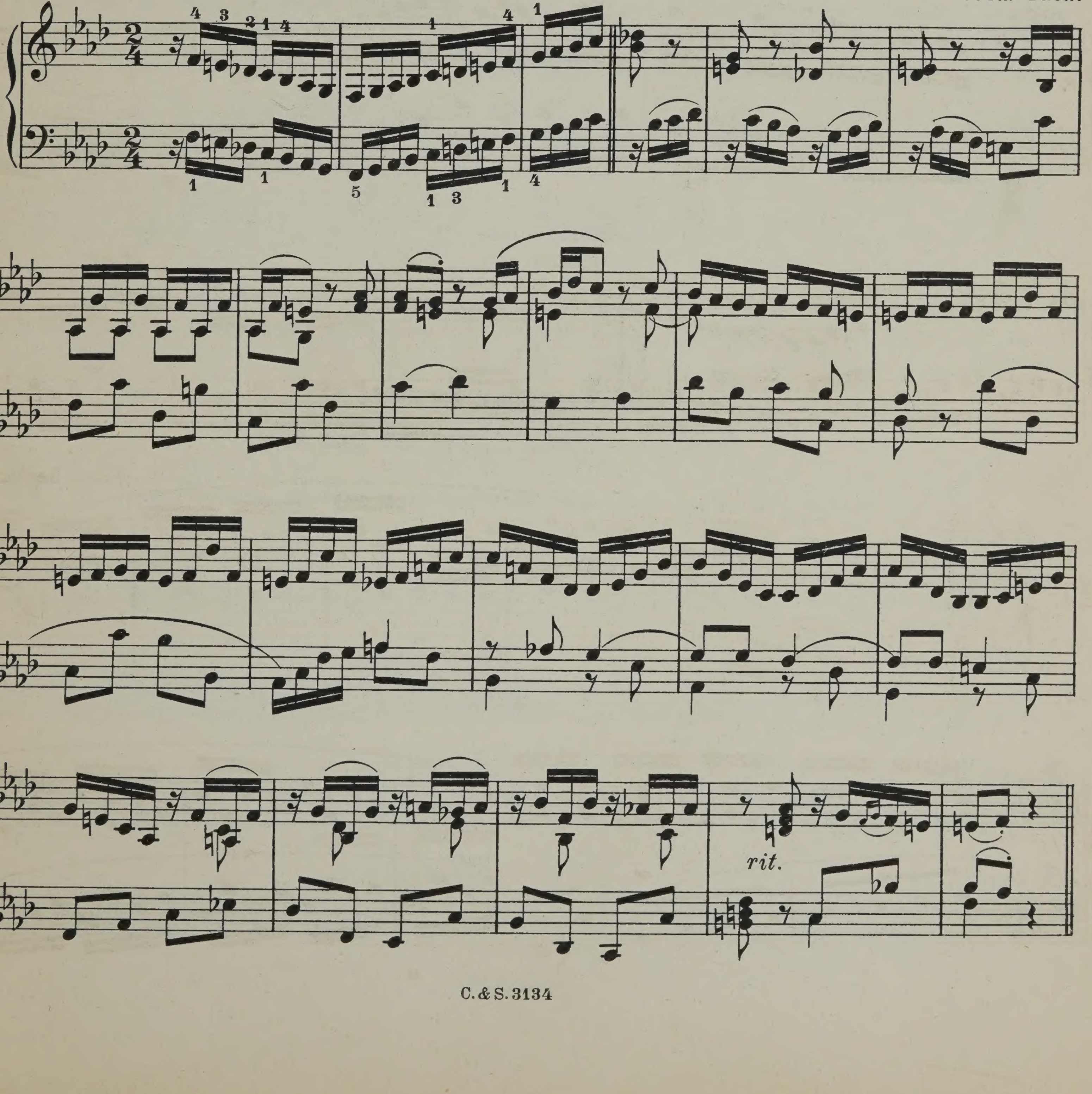


Chapter II.

Preliminary Pedal Exercises.

Sit firmly on the middle of the organ-stool. The knees should be kept in a fairly level position with each other and at such a convenient distance from the Pedals as to enable any note to be played promptly and with certainty.

Keep the body well upright, and avoid all unnecessary backward and forward movements, bowing and jerking of the head, swaying from side to side, etc.

Any **necessary** movements (as for changing stops etc.) should be made as quietly as possible and without unduly attracting the attention of listeners.

It is not advisable to wear either thin-soled slippers or heavy boots for pedalling. Shoes, firmly made, but not too heavy, are best; light boots may be worn if the upper parts are flexible.

The heels should be firm and sensibly made, the toes nicely curved and neither pinched nor too broad.

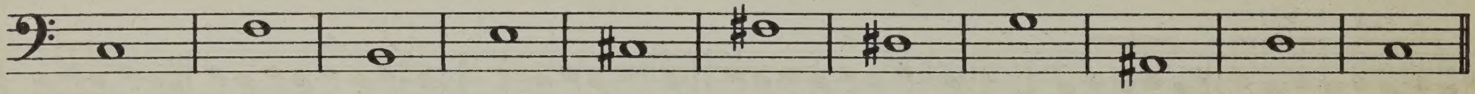
The ankle should be perfectly unrestricted in its movements, and the greatest care should be devoted to acquiring a free and easy action of **toe** and **heel**.

Neglect of these precautions leads to unnecessary fatigue and prevents fluent pedalling.

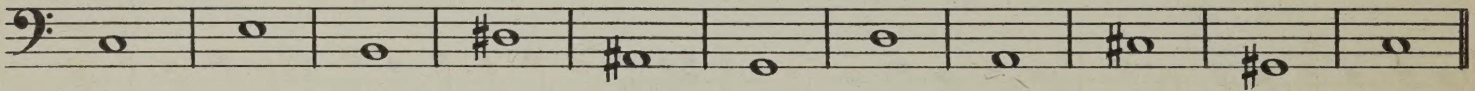
N.B. After the first few exercises the organ-student should **on no account** look either at his feet or at the Pedals. The habit of doing so is absolutely fatal to real progress. He will soon begin to **feel** for his notes, and will by practice acquire facility and certainty in finding them. A good organist never looks at the Pedals, having quite enough for his eyes to do in reading the music, changing stops, manuals, etc.

A method frequently adopted when feeling for notes is to slightly touch the sides of the sharp keys viz., C#, D#, F# and A#; by this means these and the adjacent notes are easily located.

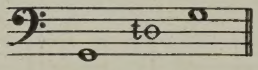
19. Find the following notes with the right foot.



20. Left foot.

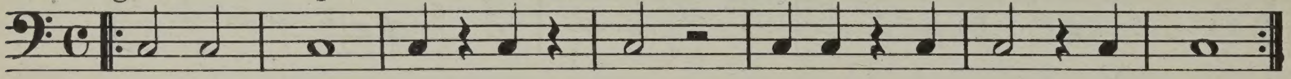


It is not necessary to have the heavy Pedal stops always drawn for the following exercises. An 8ft stop on the **Great** with the **Great to Pedal** coupler, will save much expenditure of wind and prevent monotony.

Pedal Exercises on notes
from  for the toes only.

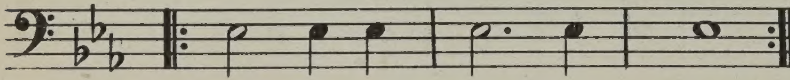
Play slowly, observing rests, and repeating each exercise several times.

21. Right foot. (To produce freedom of the ankle joint).

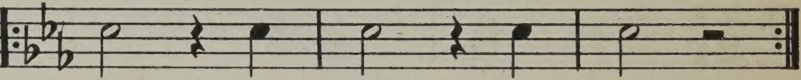


Repeat with left foot.

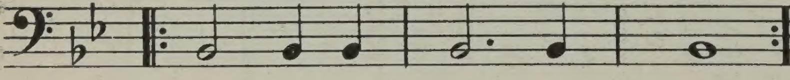
22. Right foot.



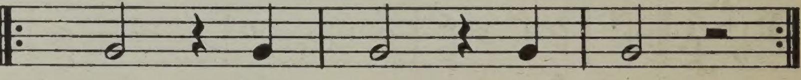
23. Right foot.



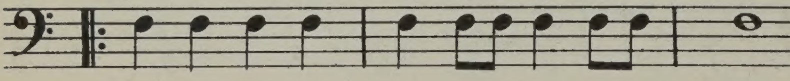
24. Left foot.



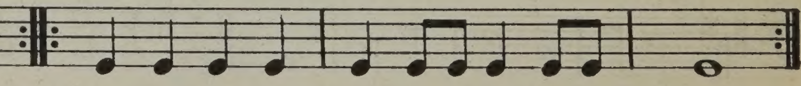
25. Left foot.



26. Right foot.

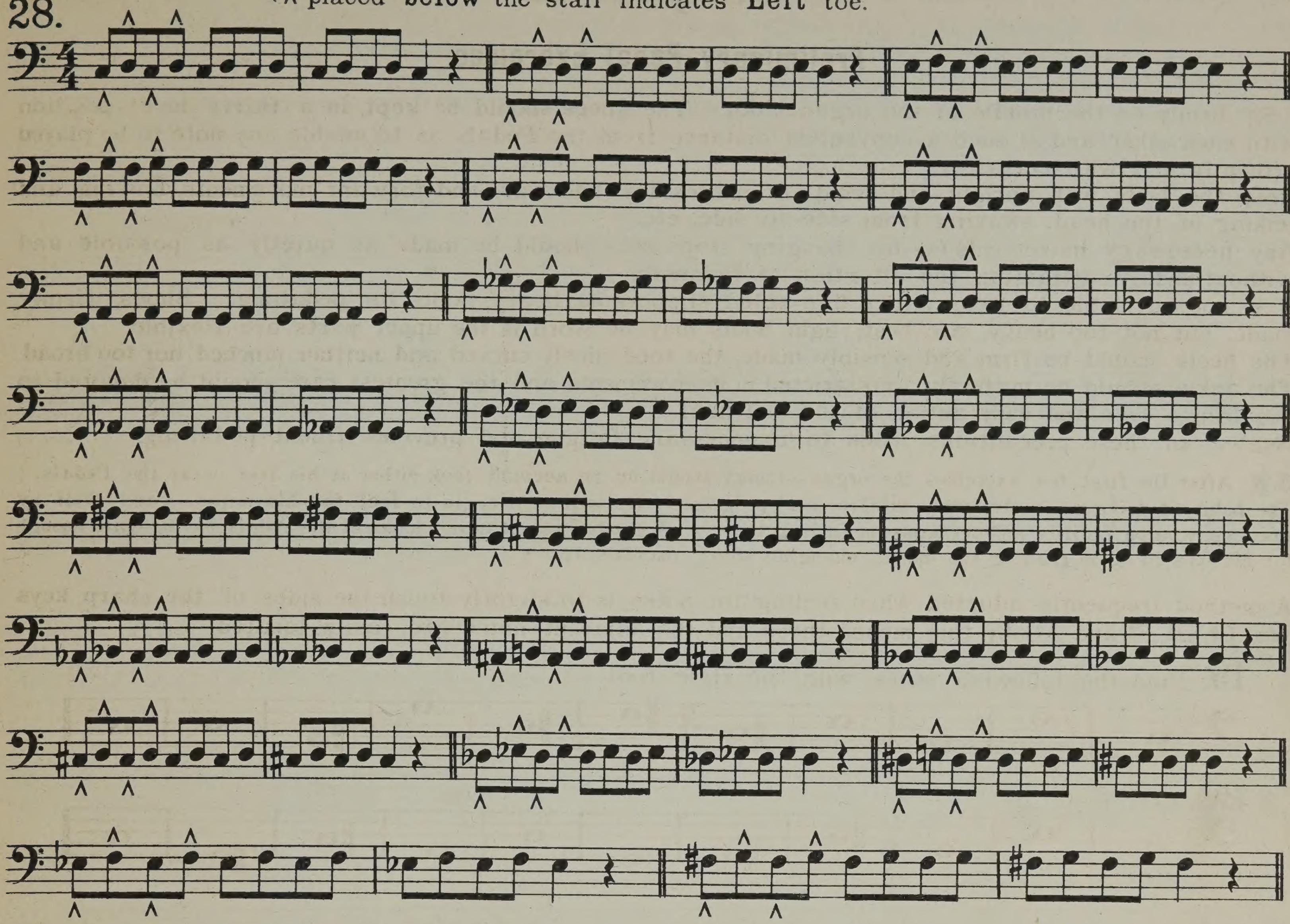


27. Left foot.



For alternate toes: { ∧ placed **above** the staff indicates **Right** toe;
∧ placed **below** the staff indicates **Left** toe.

28.



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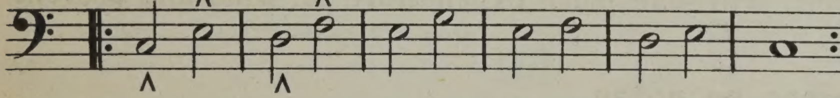

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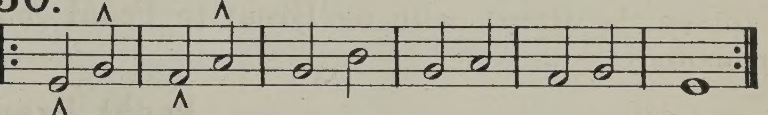

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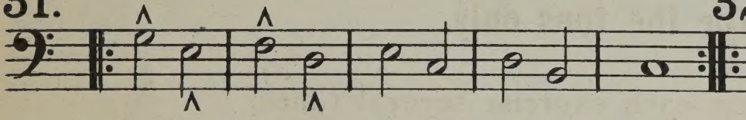

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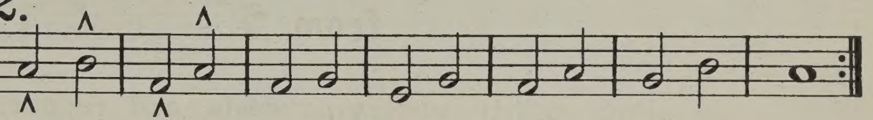

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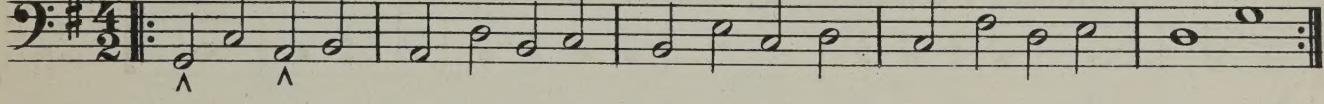

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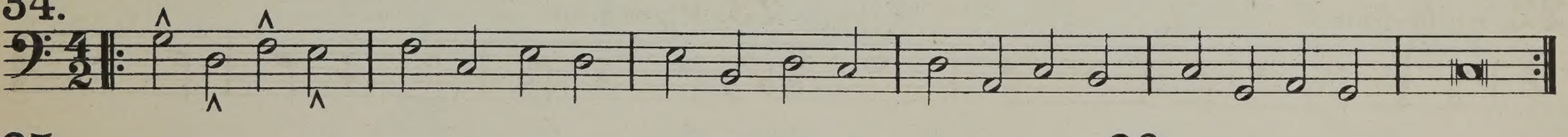

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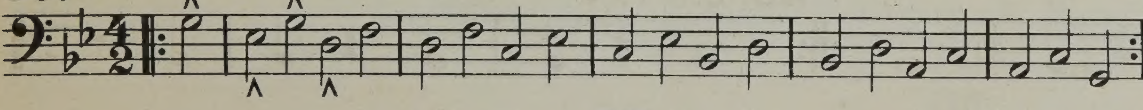

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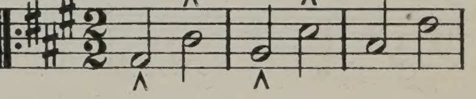

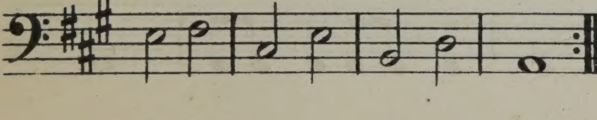

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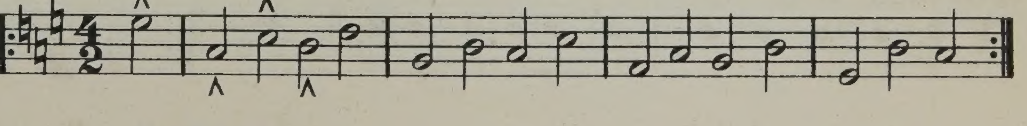

In organ-pedalling one foot has constantly to be passed either in front of or behind the other, and it is highly advisable that the student should be accustomed to this from the first.
There is no invariable rule of procedure; that method of crossing feet being employed which is most convenient for any particular passage.
Exercises **38** to **47** should be practised both ways: (1st) passing the Right foot behind the Left, and (2nd) passing the Left behind the Right.

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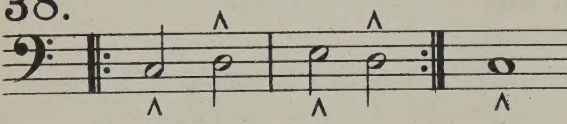

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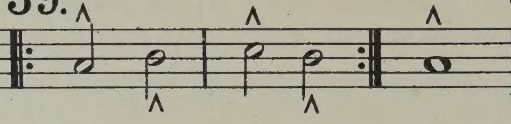

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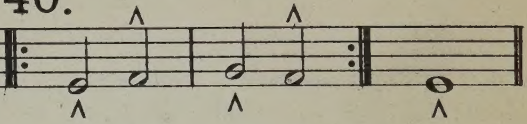

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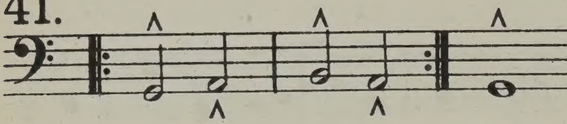

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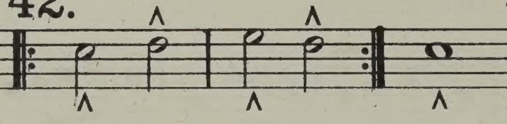

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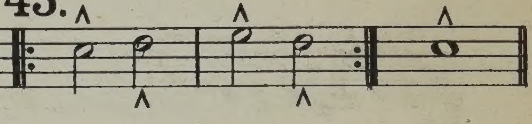

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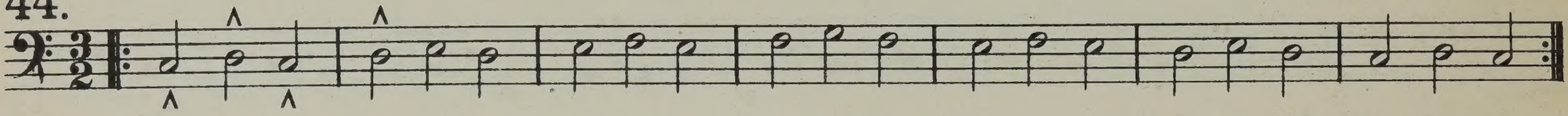

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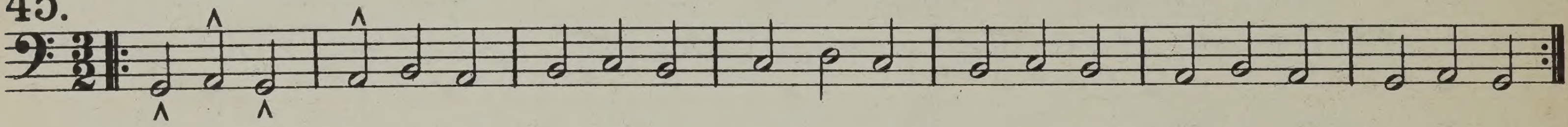

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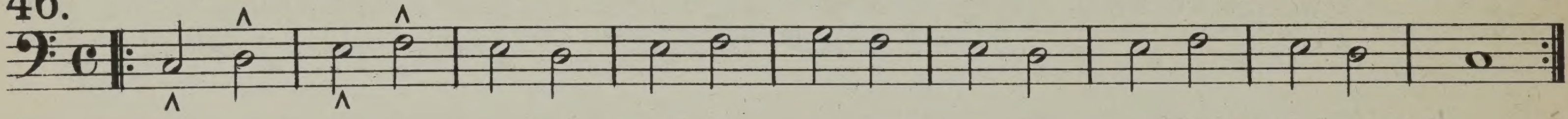

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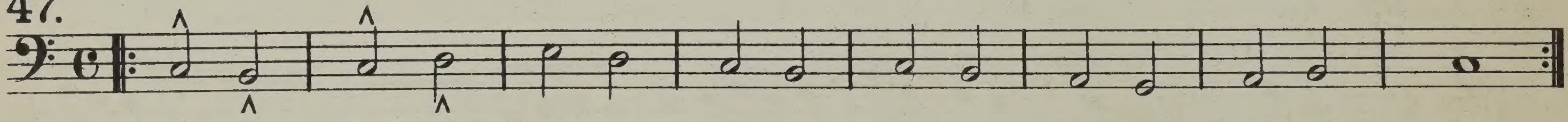

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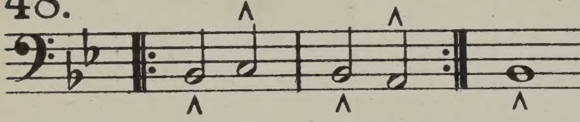

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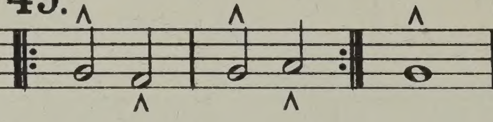

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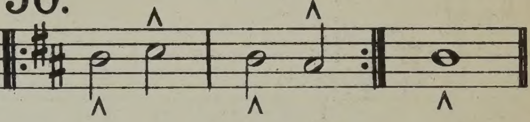

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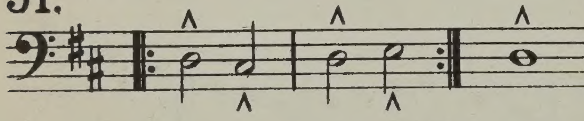

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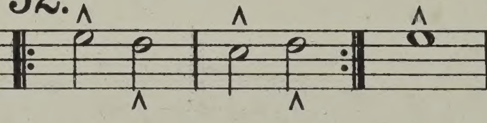

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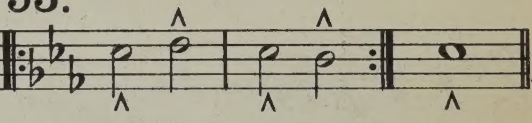

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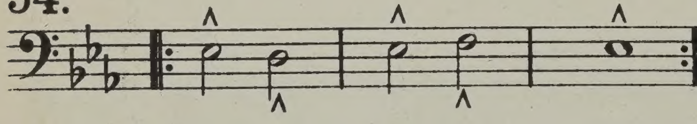

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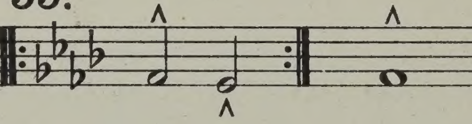

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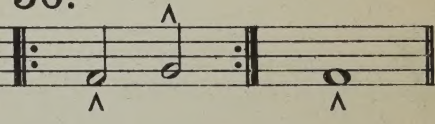

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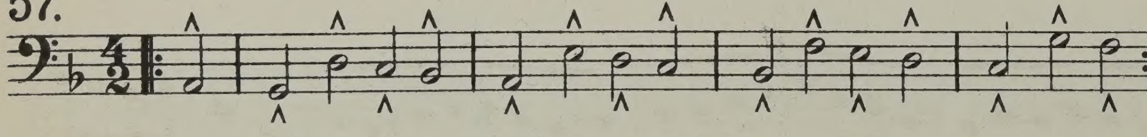

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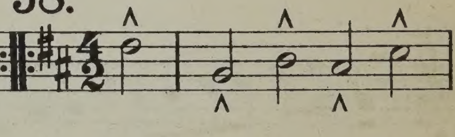

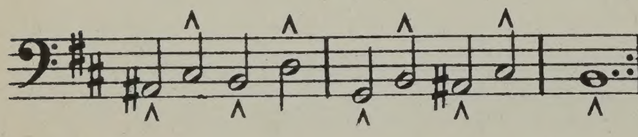

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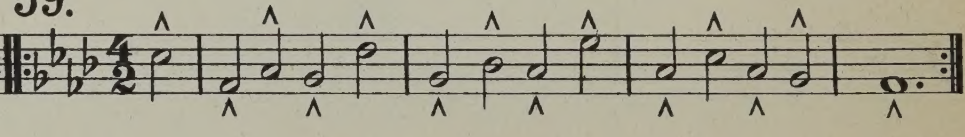


Chapter III.

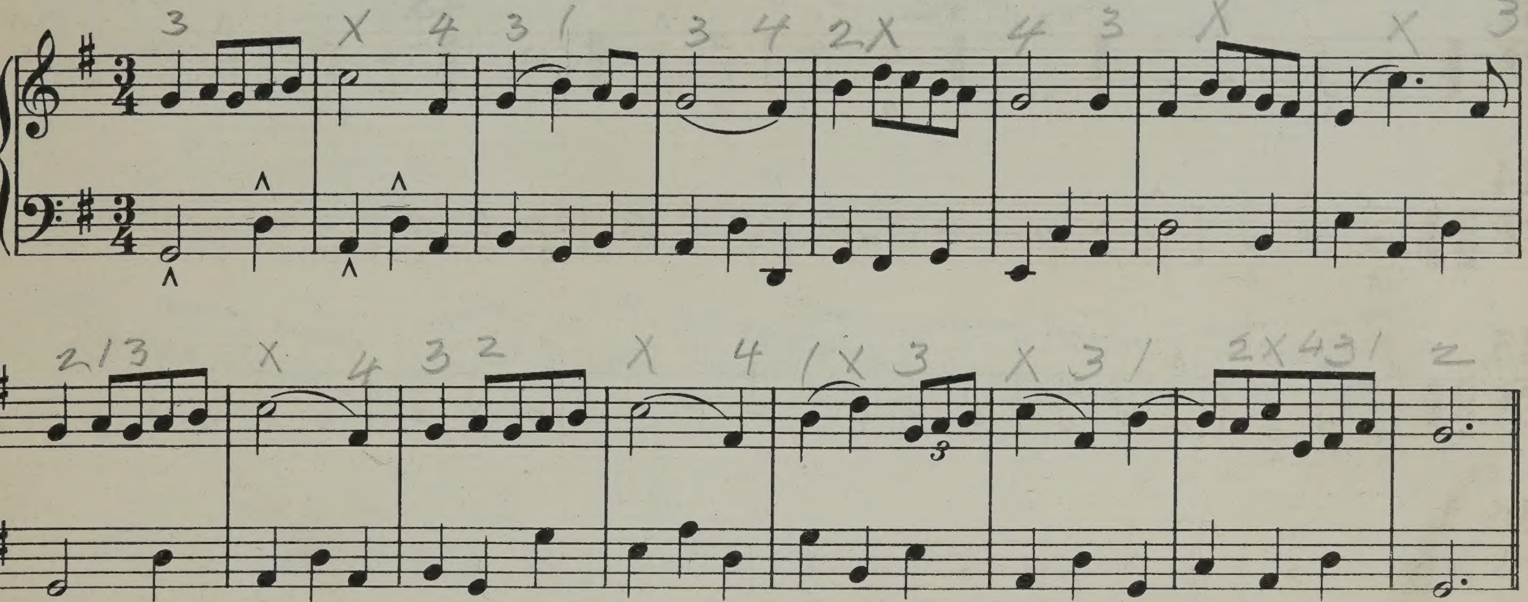
More extended passages for Pedals (alternate toes) with an added part for one hand.

Draw an 8ft stop on the **Great** Manual, and a Pedal stop. The **Great to Pedal** coupler may also be used.

(1) Play the Pedal part alone.
(2) Play the exercise with Right hand and foot.
(3) Play the exercise with Left hand and foot.

N.B. The Left hand with Pedals requires much practice. The stops should be occasionally varied and the Swell or Choir manual may be sometimes used.

60.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2 1 3 X 4 3 2 X 4 1 X 3 X 3 1 2X431 2
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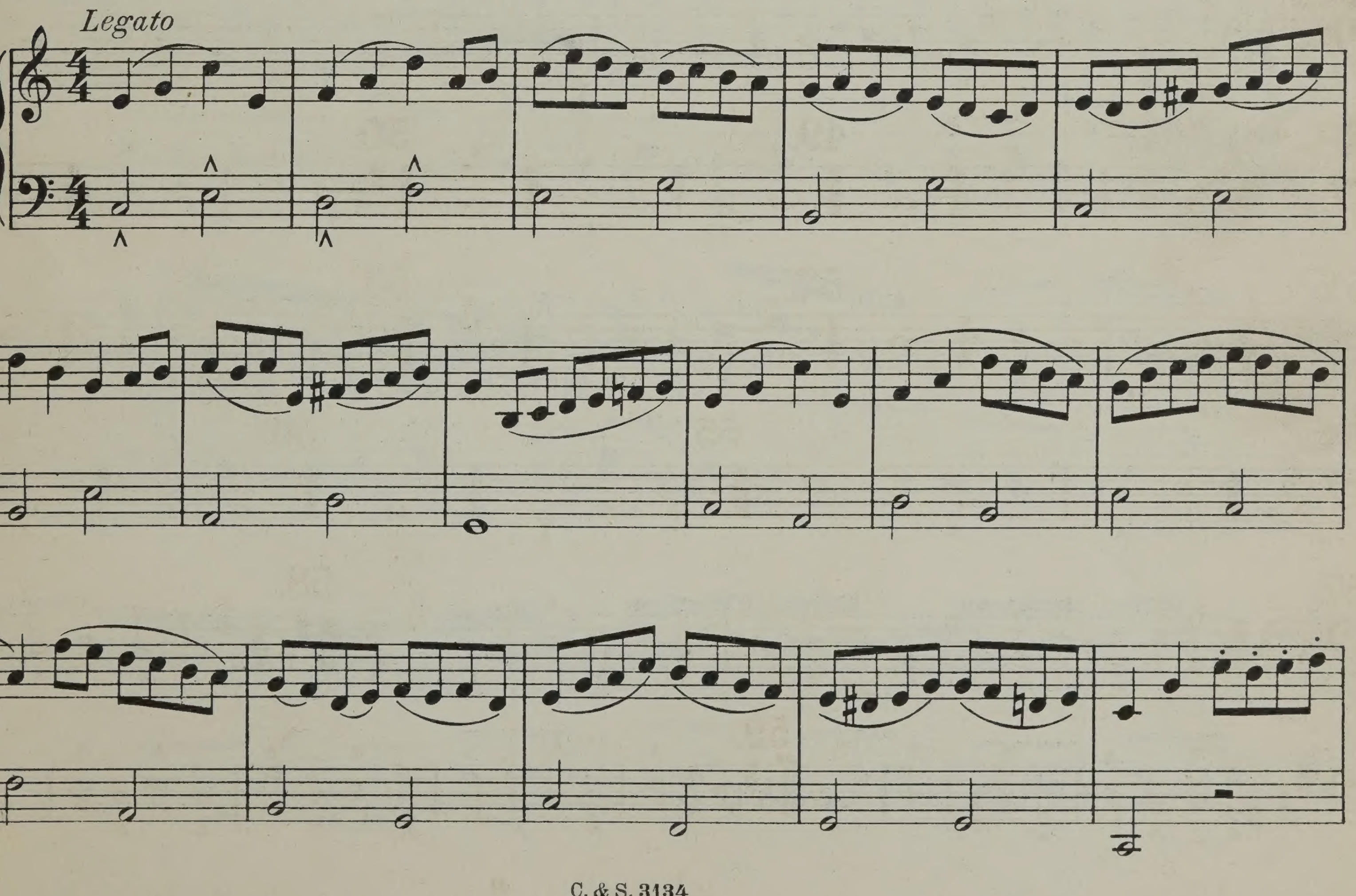

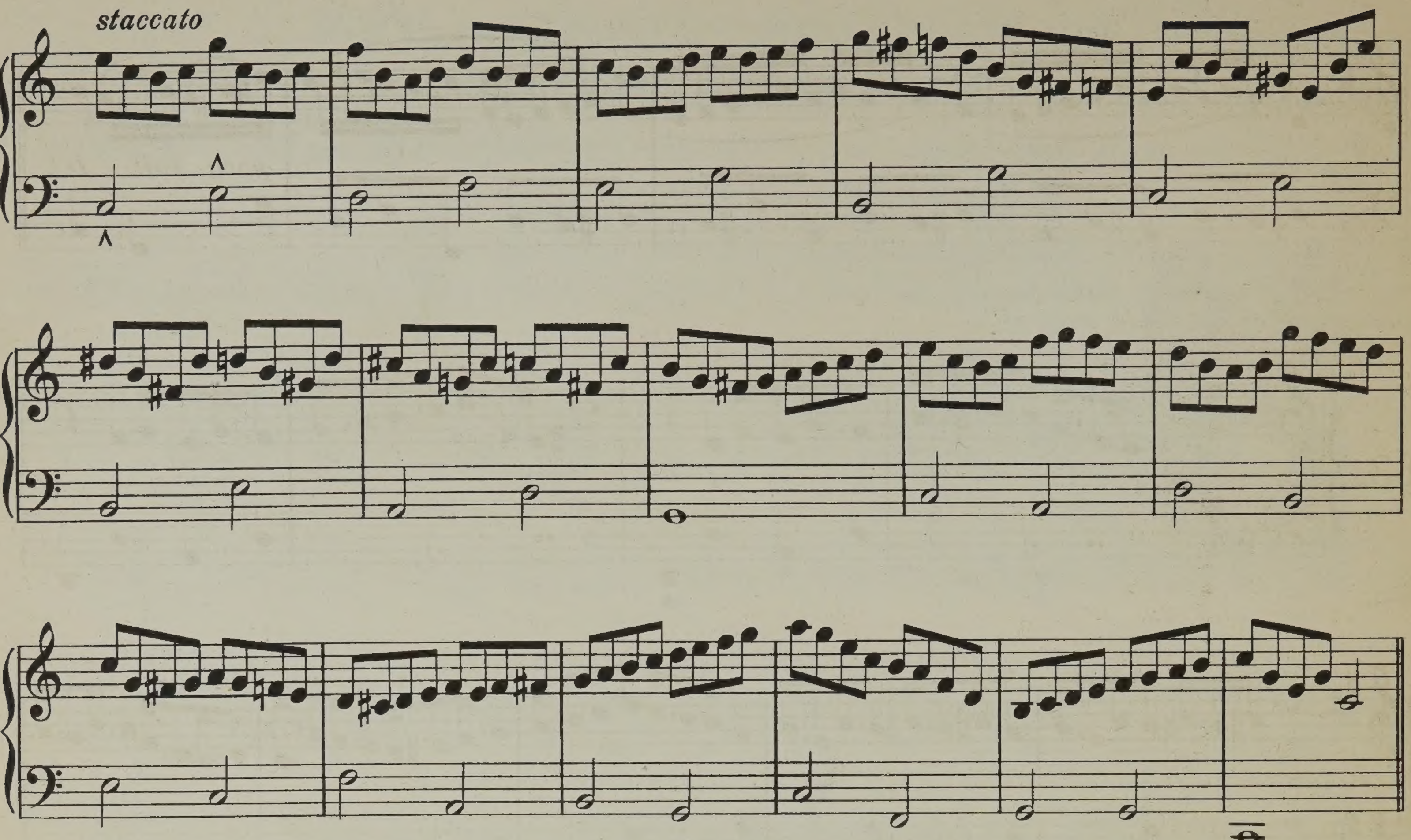

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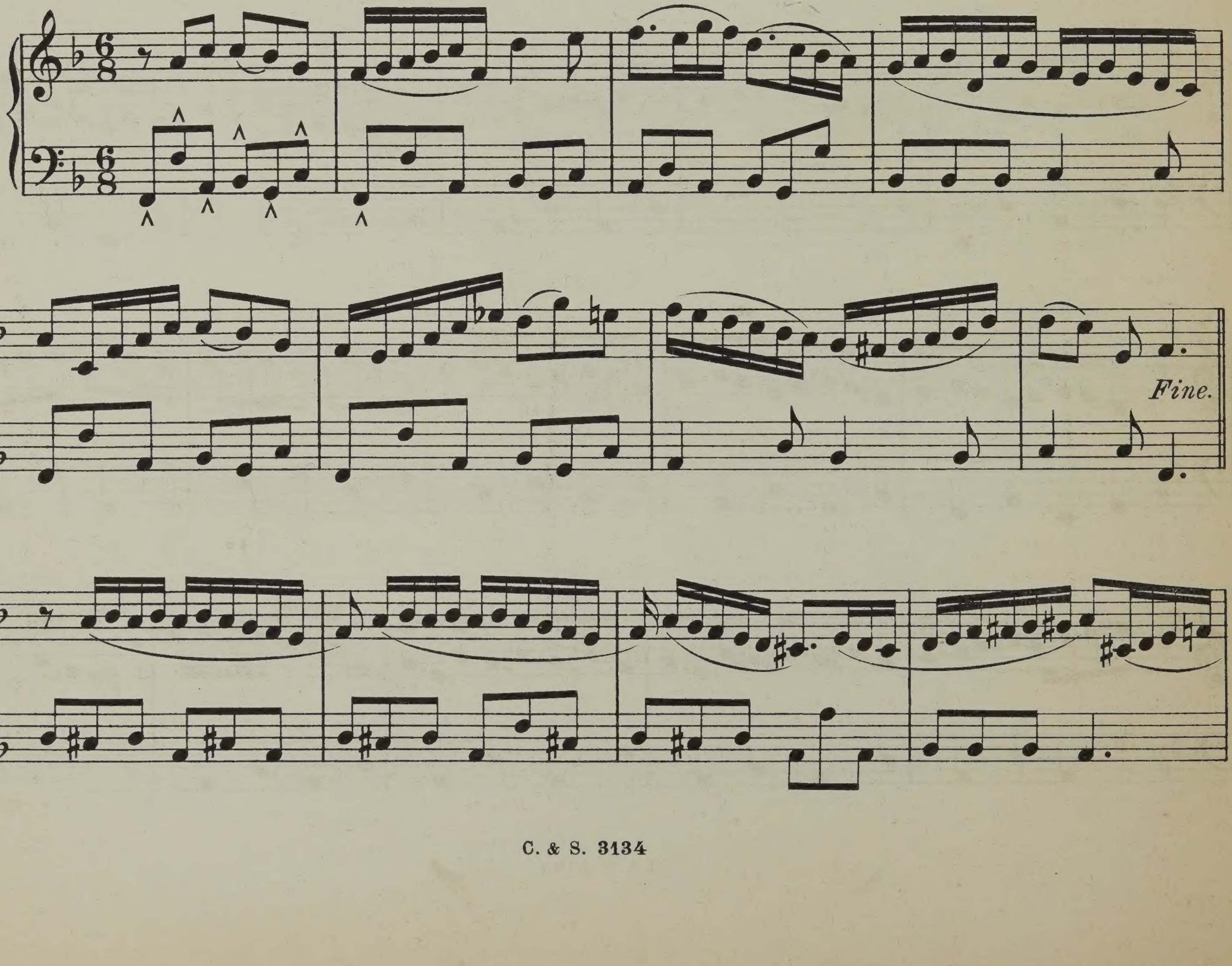

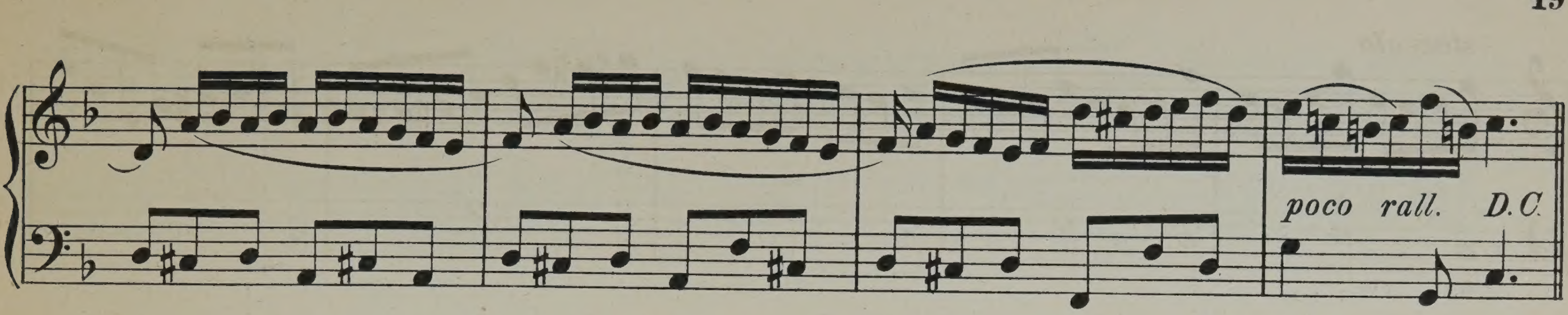
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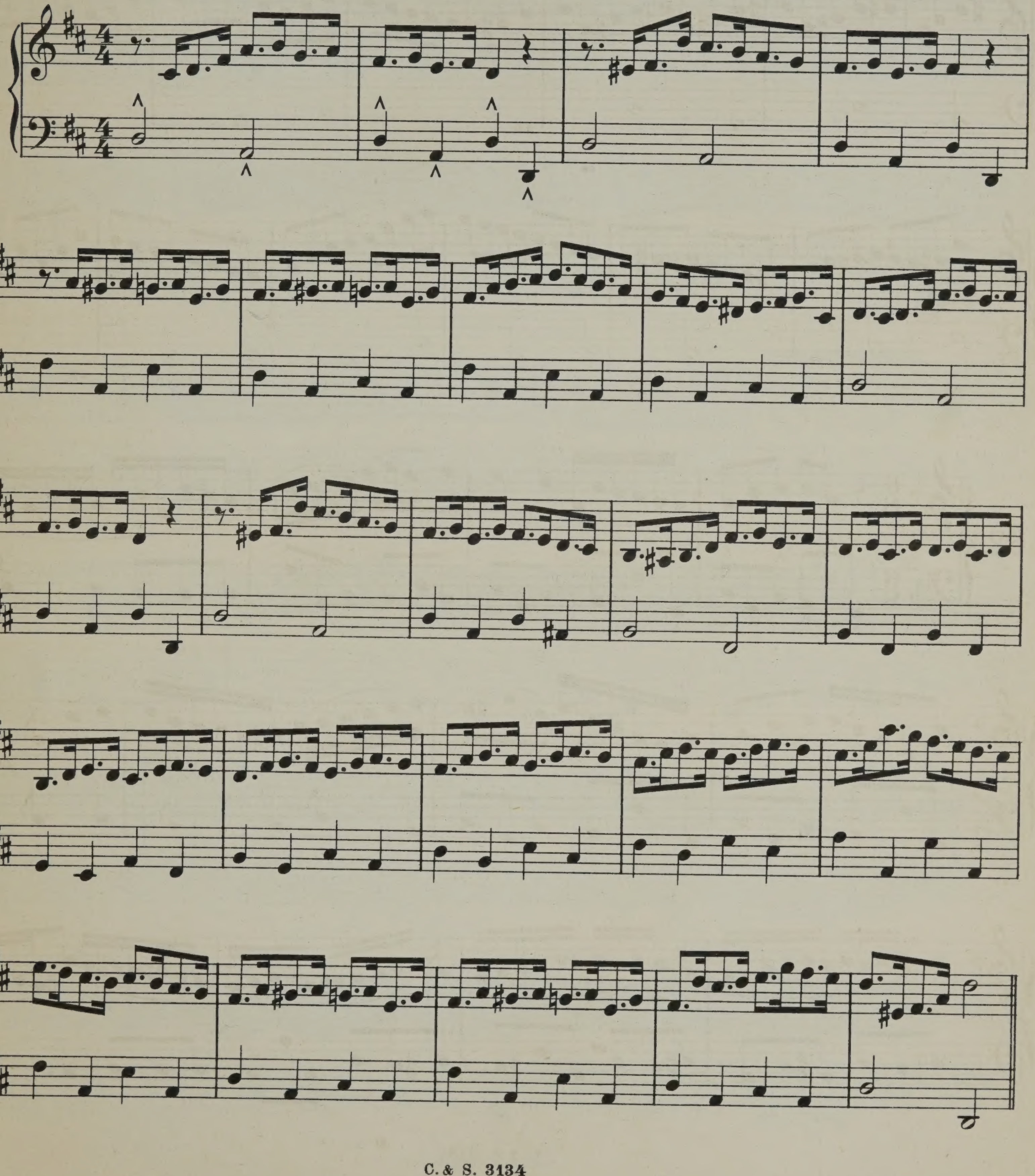

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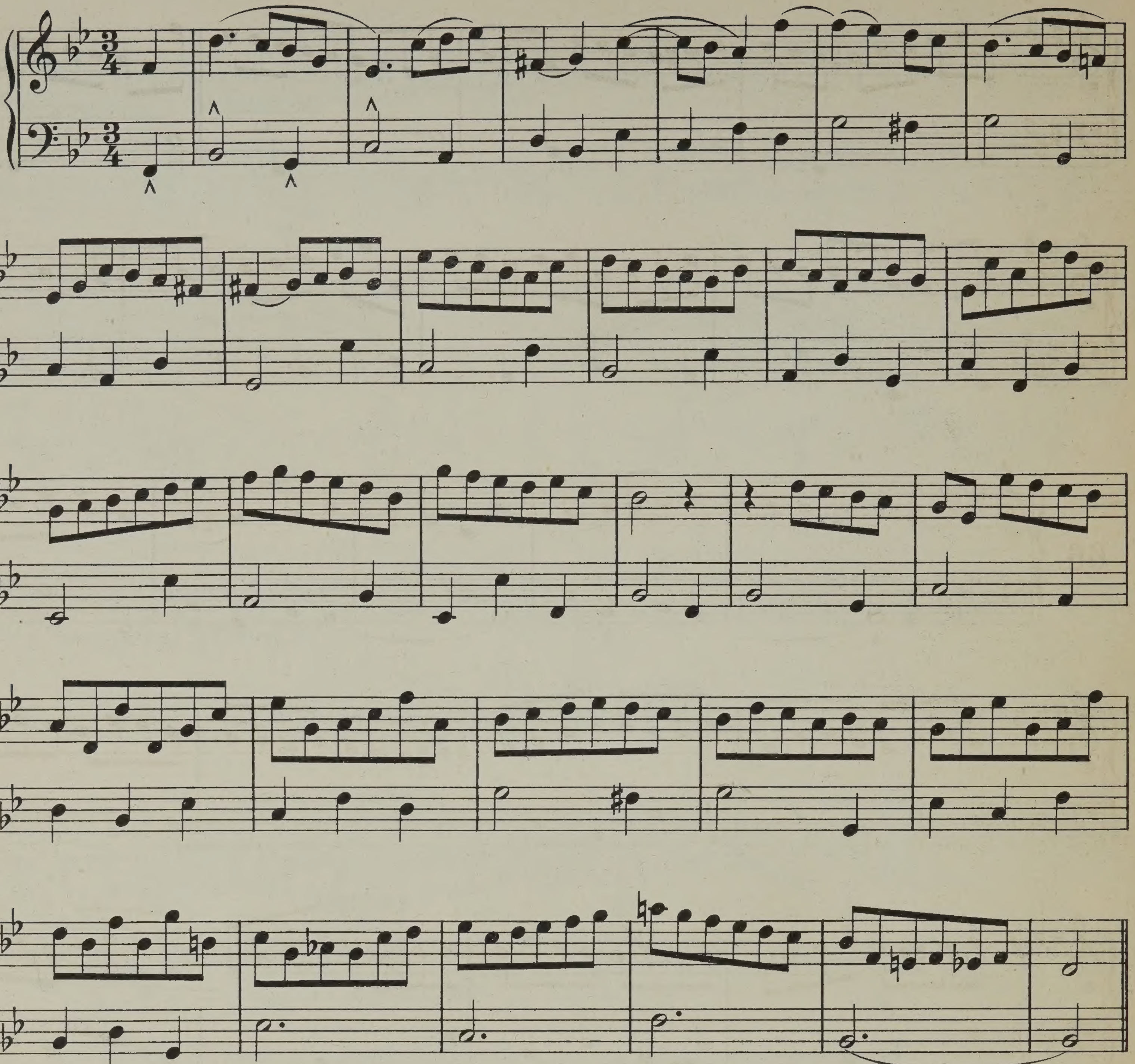

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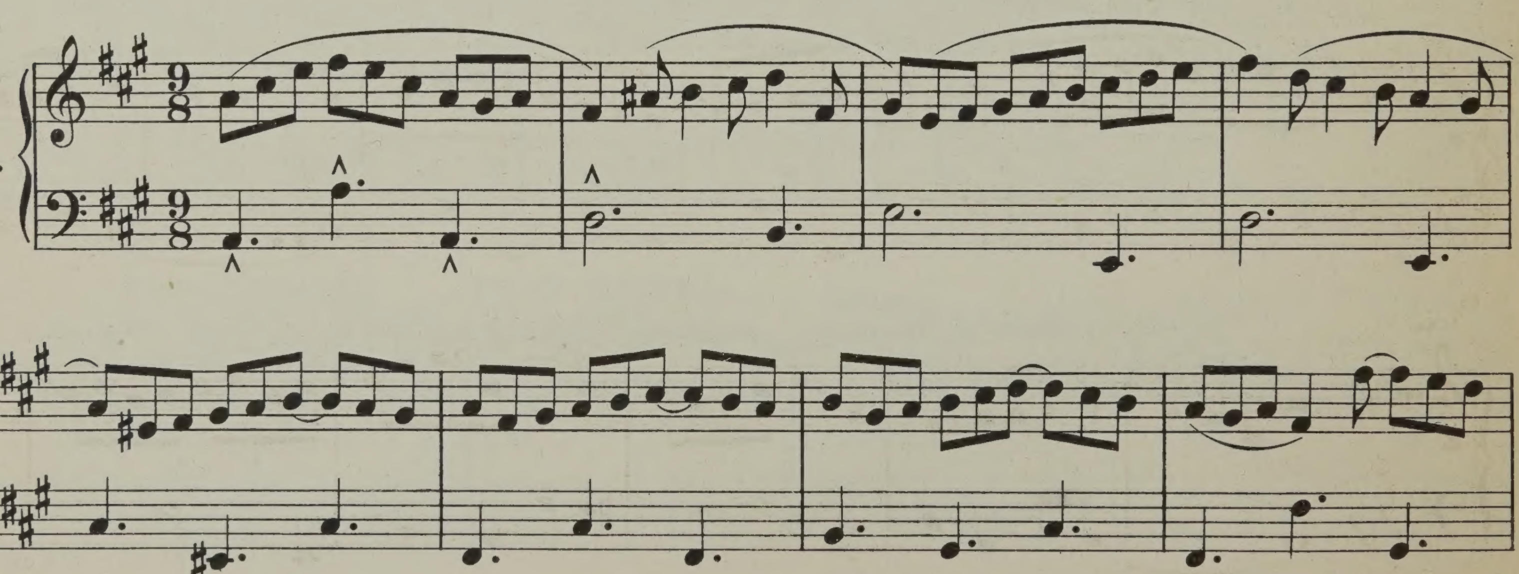

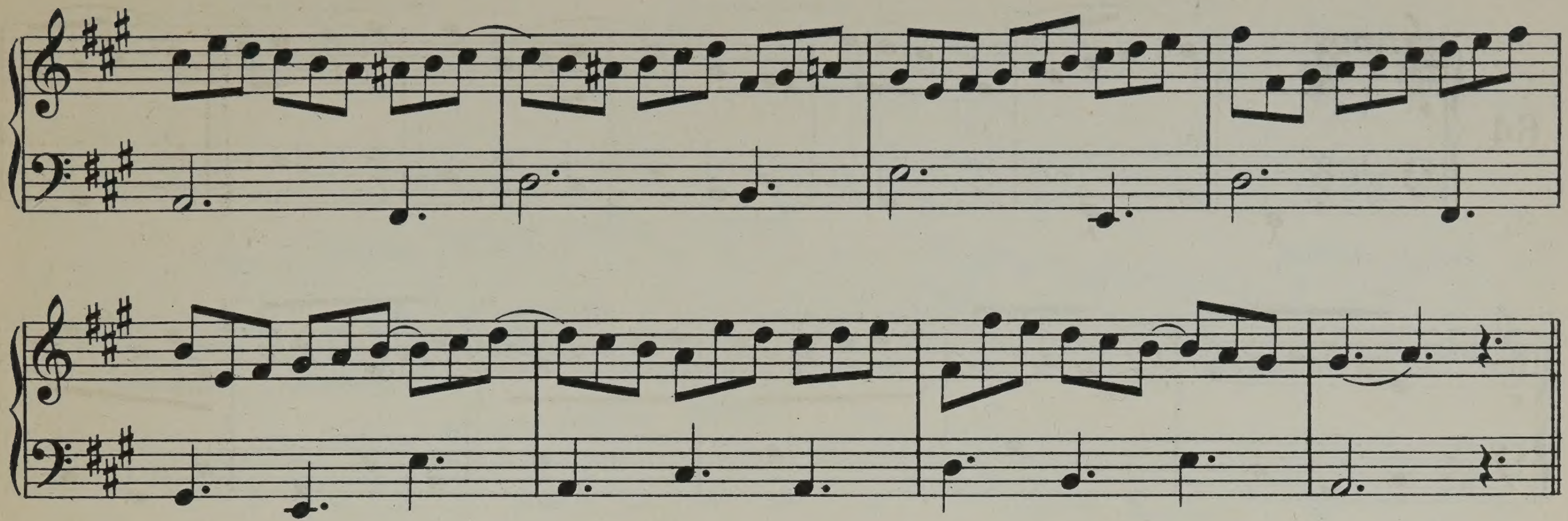

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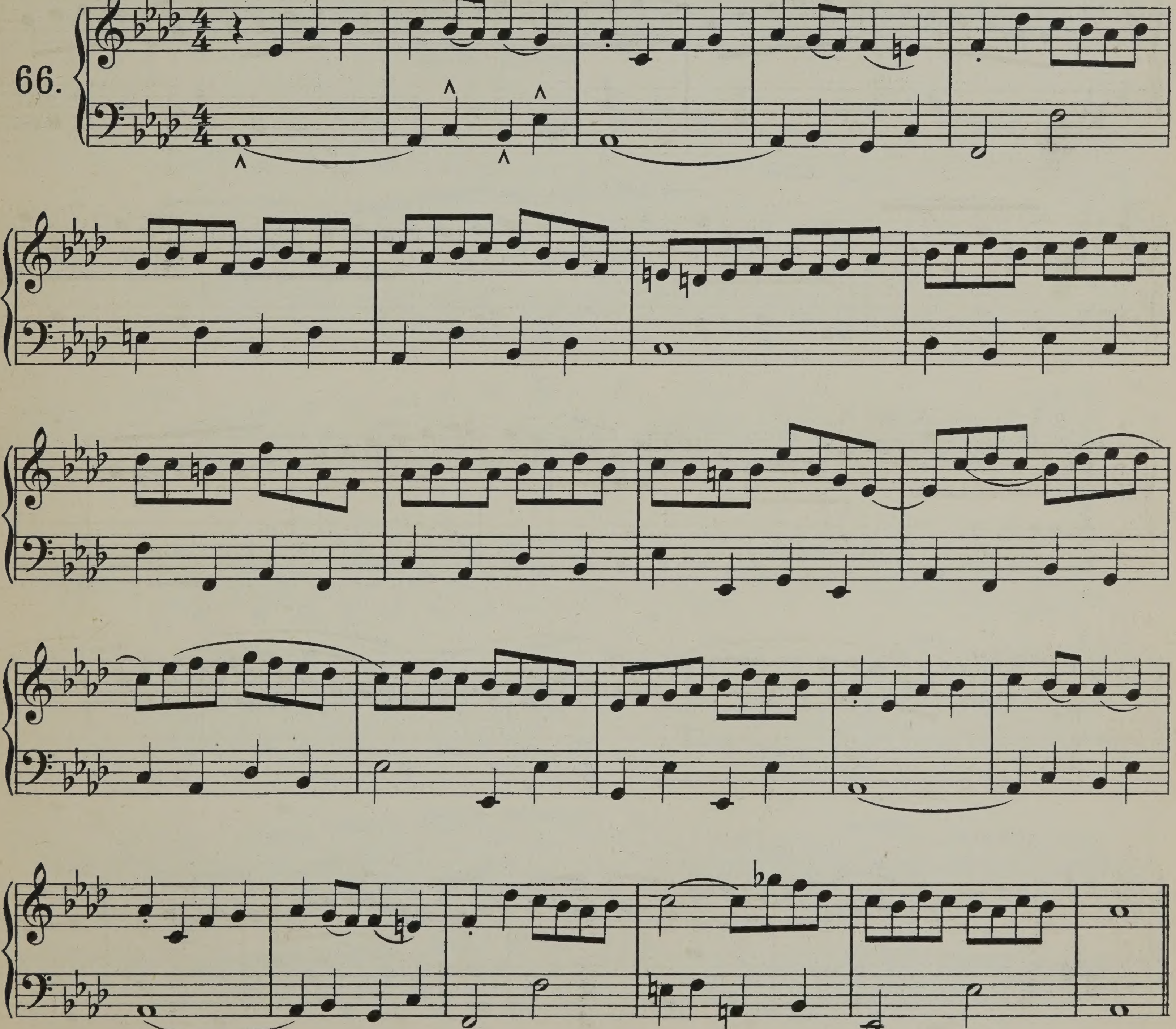

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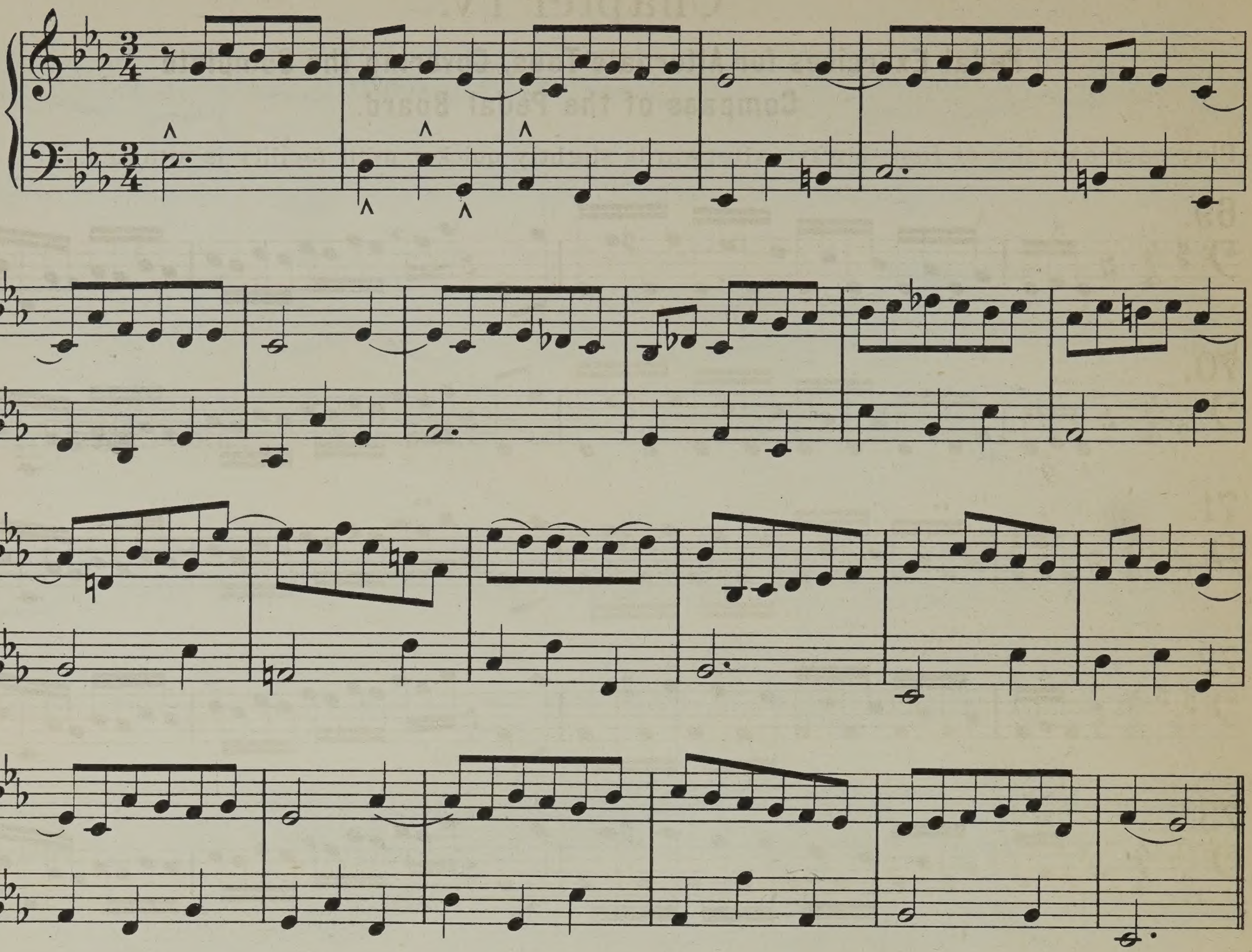

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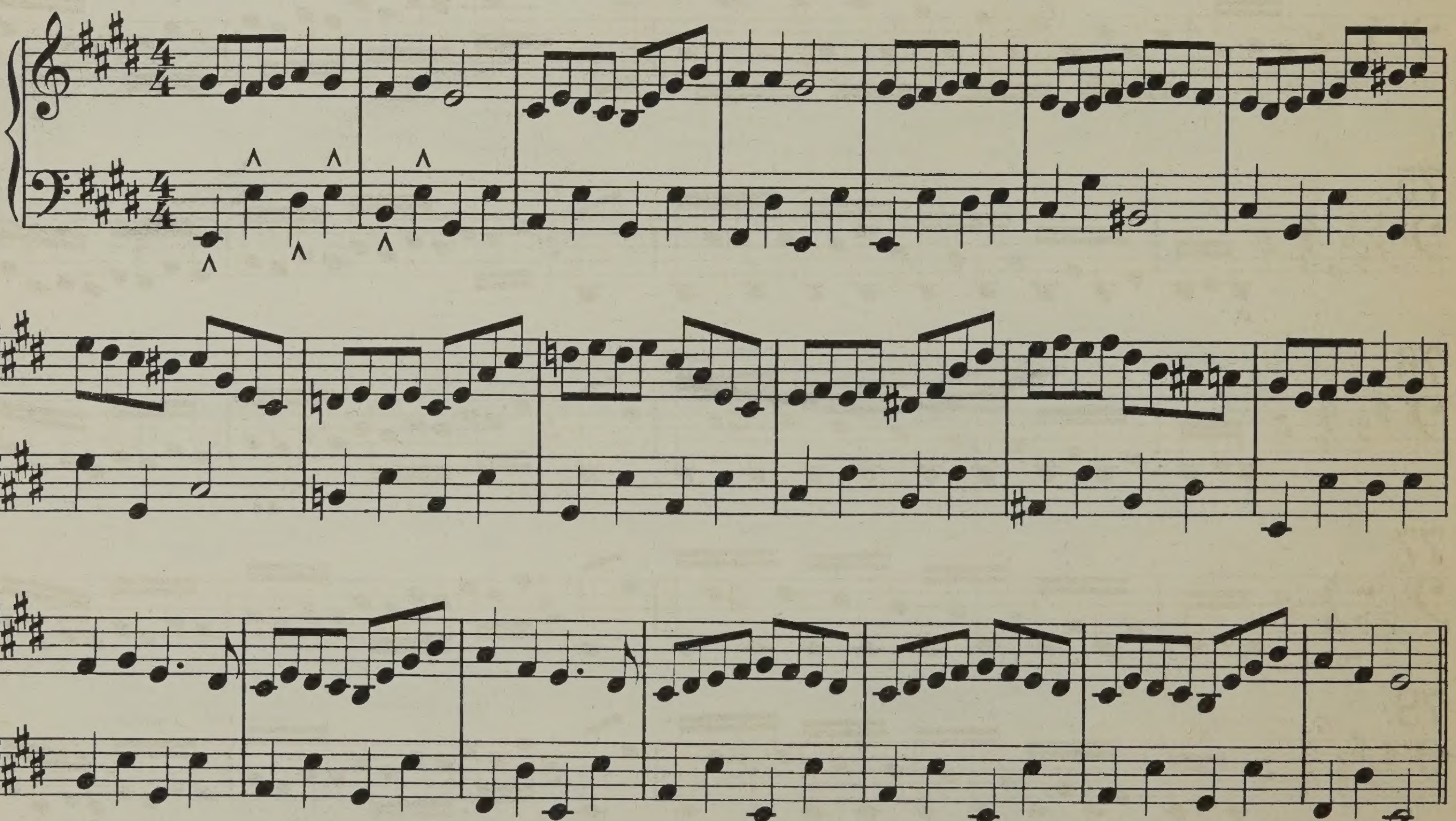

Chapter IV.

Pedal Exercises for Alternate Toes, Covering the Complete Compass of the Pedal Board.

Play each exercise at first slowly; afterwards slightly quicker until facility is attained.

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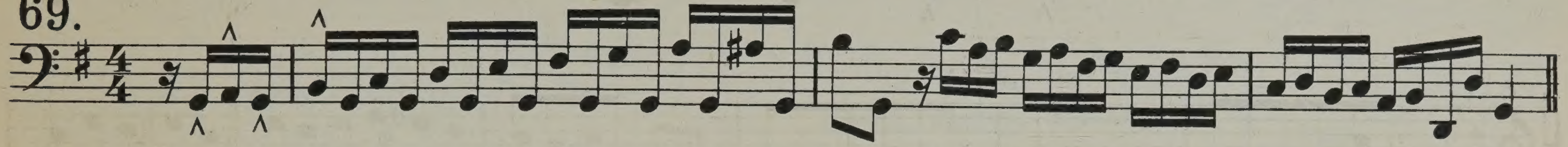

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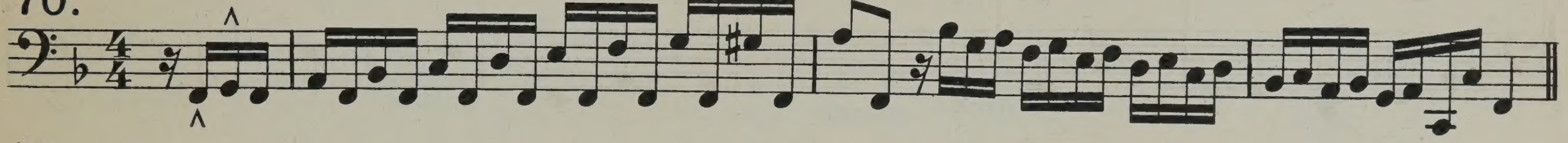

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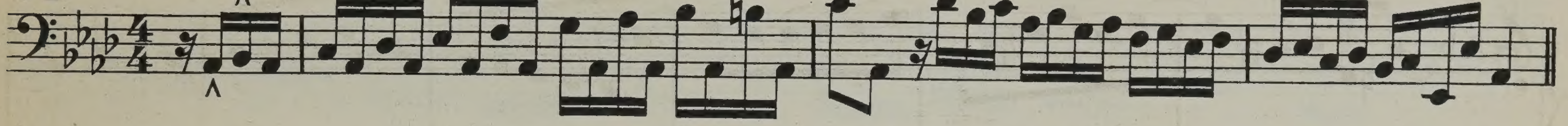

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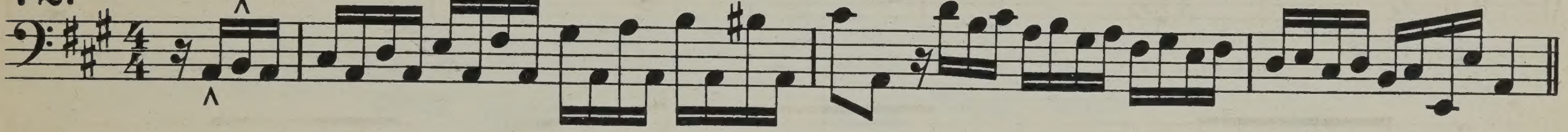

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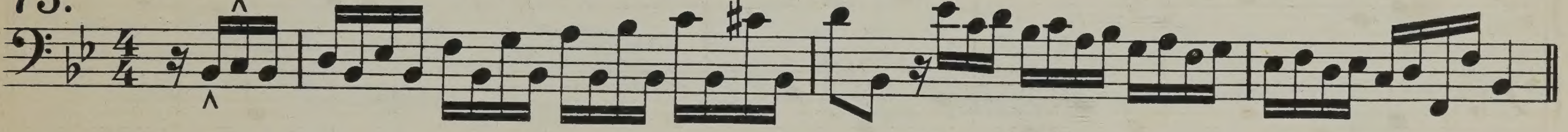

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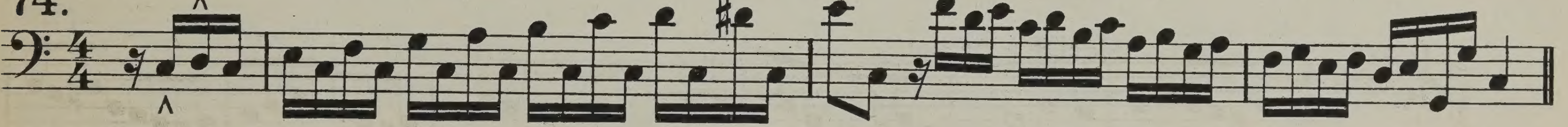

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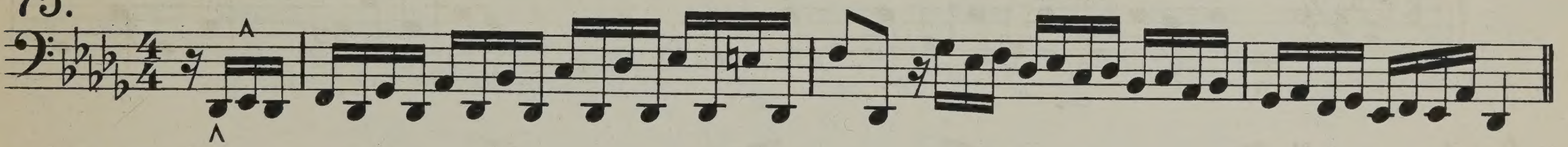

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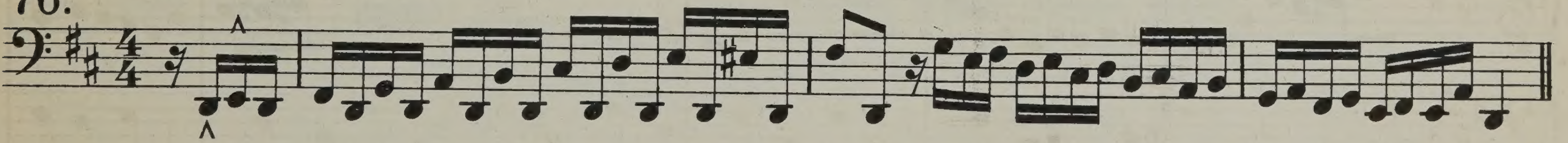

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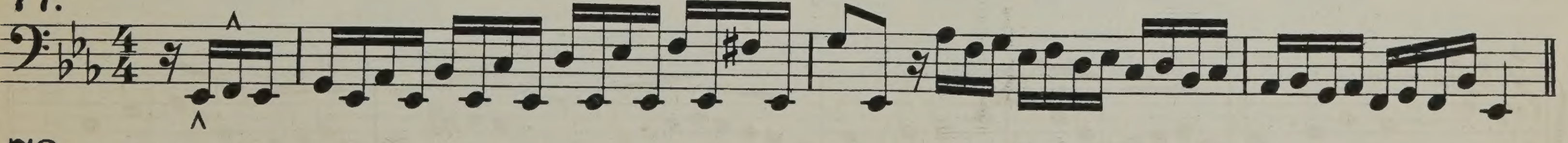

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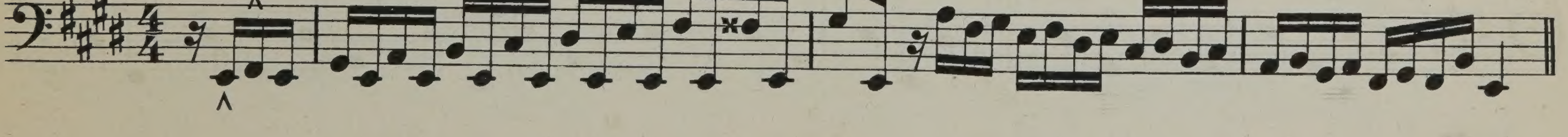

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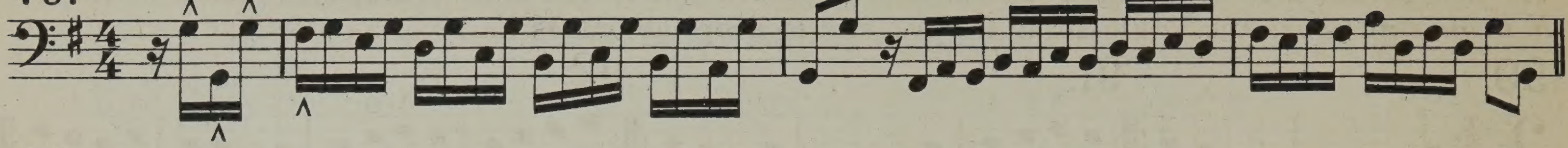

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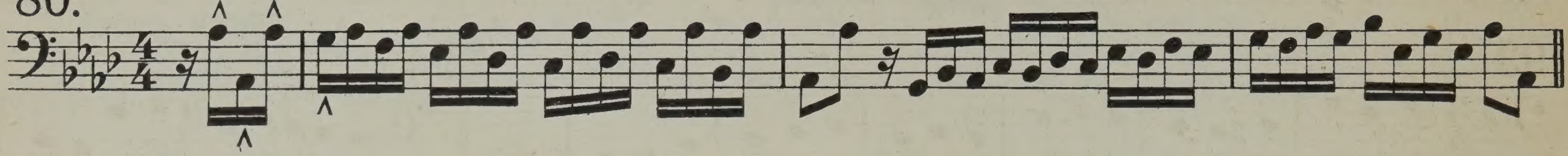

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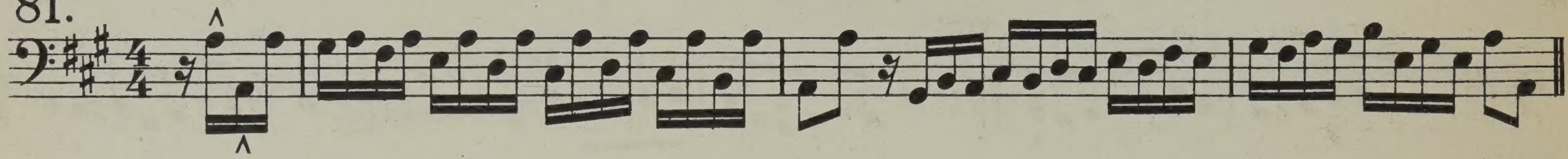

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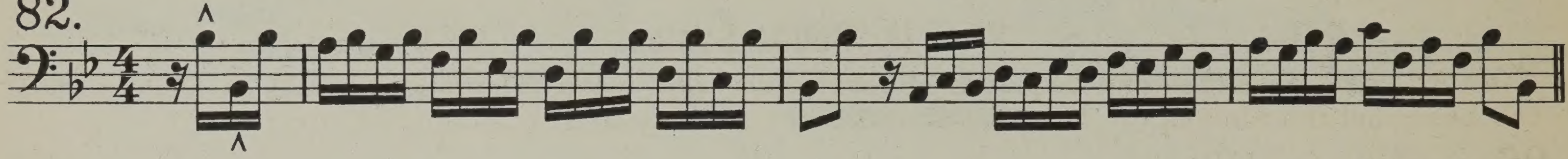

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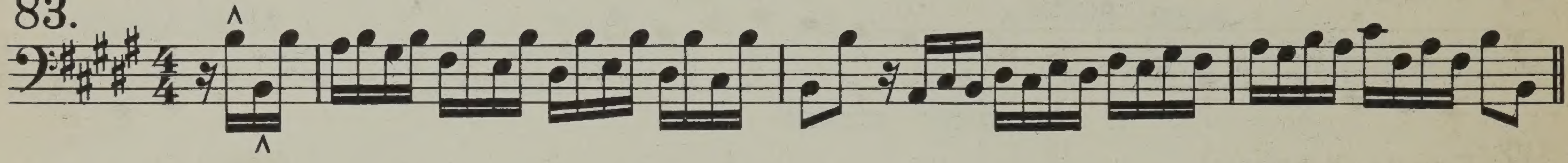

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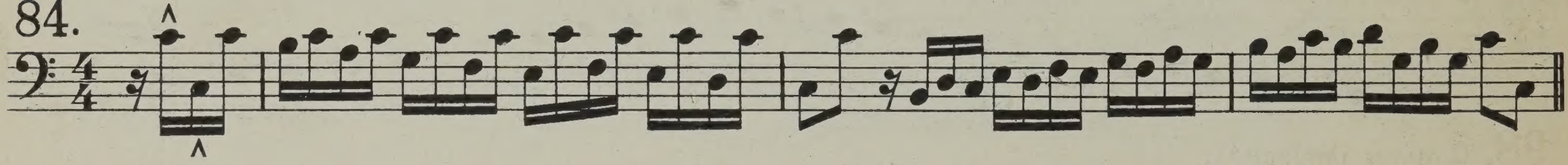

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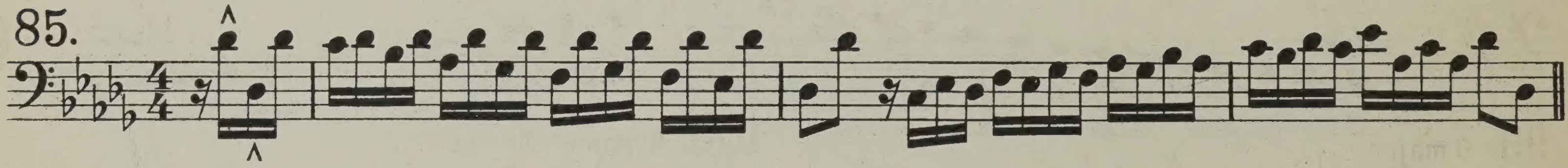

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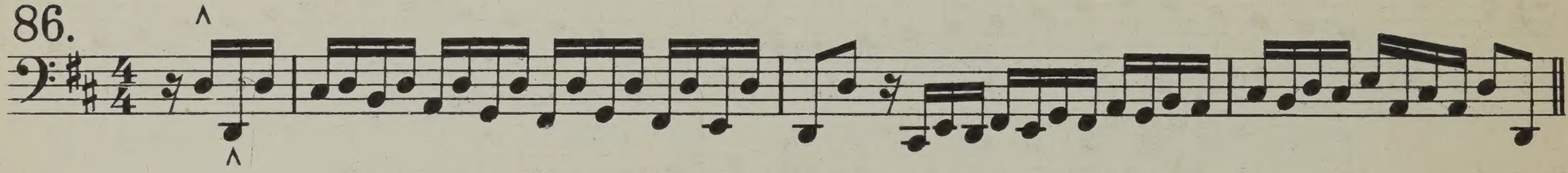

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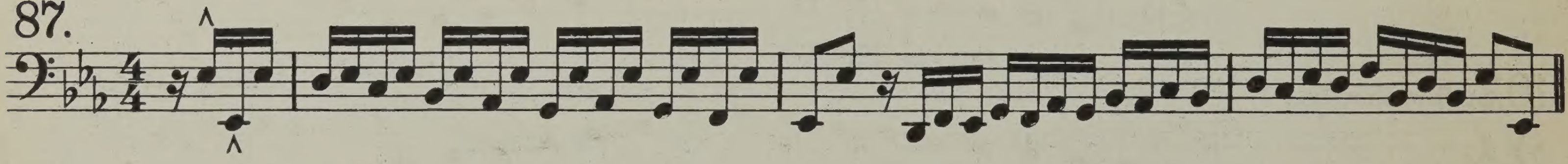

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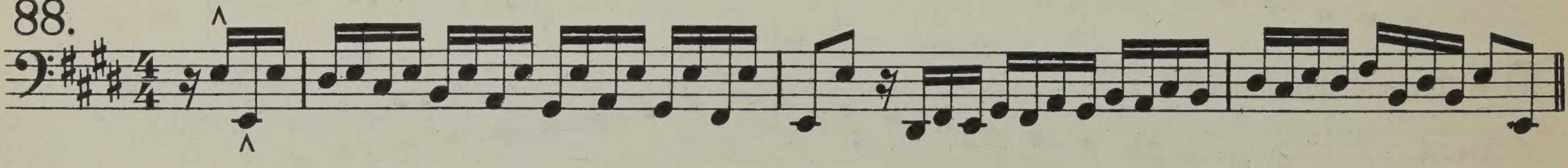

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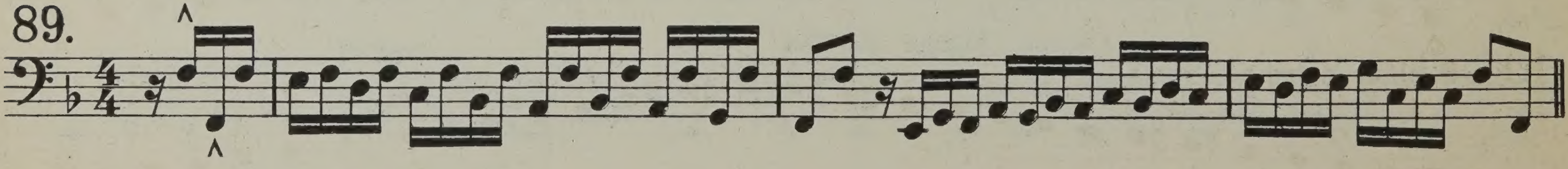
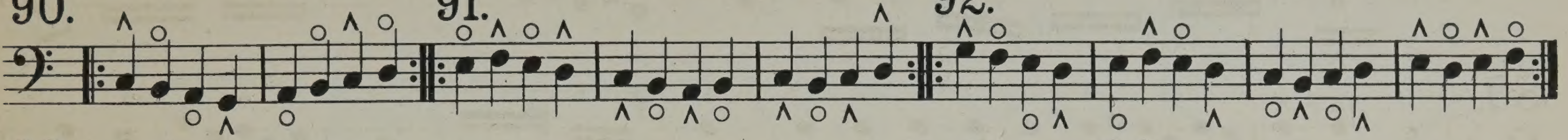


Chapter V.

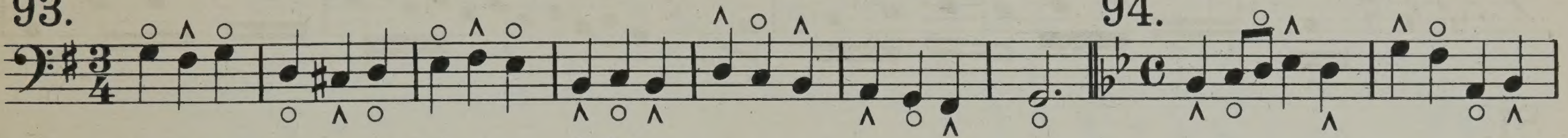
I. Introductory Passages for Toe and Heel.

The heel is indicated by a small circle, o: it is placed **above** the note for Right-heel; **below** for Left-heel.
N. B. Be sure to use the ankle-joint freely, and to keep the knees as level as possible.

90. 91. 92.



93. 94.



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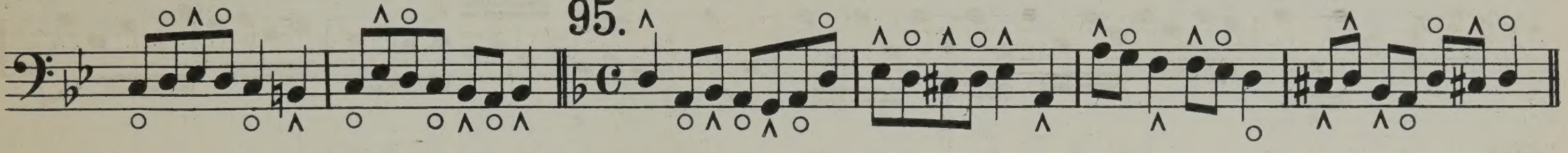
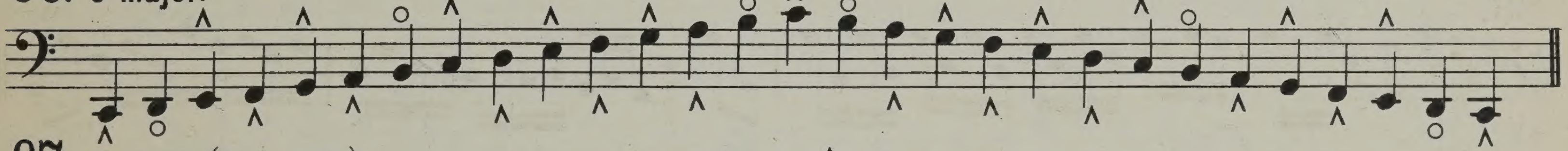


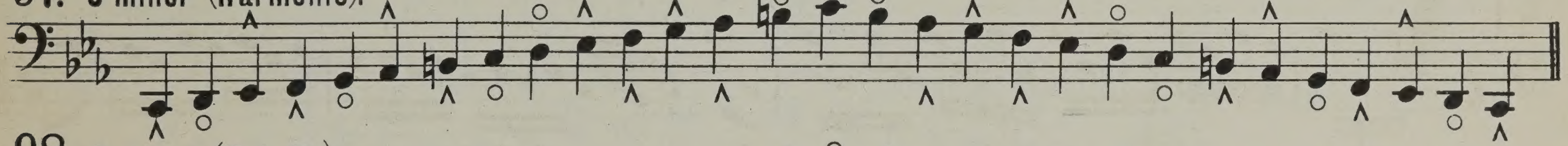
II. Pedal Scales.

N. B. All scale passages can be played in several different ways. The following will be found among the best; but the Student (or Teacher) is at liberty to vary any passages at discretion.

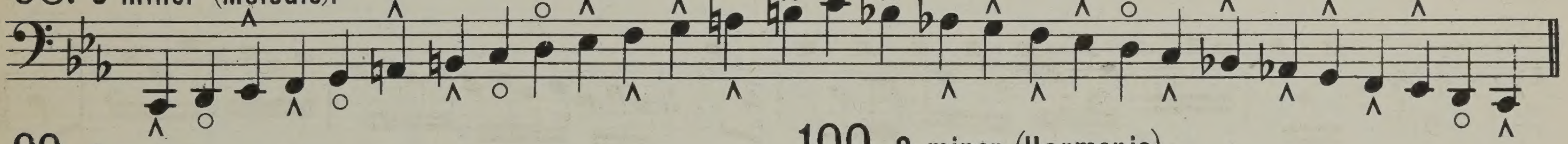
96. **C major.**



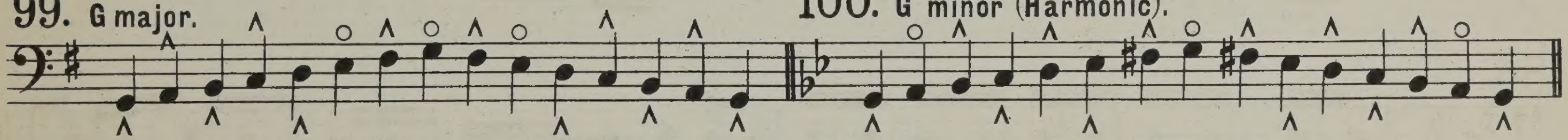
97. **C minor (Harmonic).**



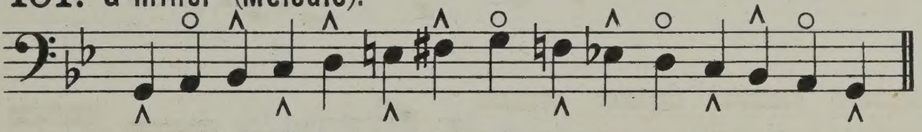
98. **C minor (Melodic).**



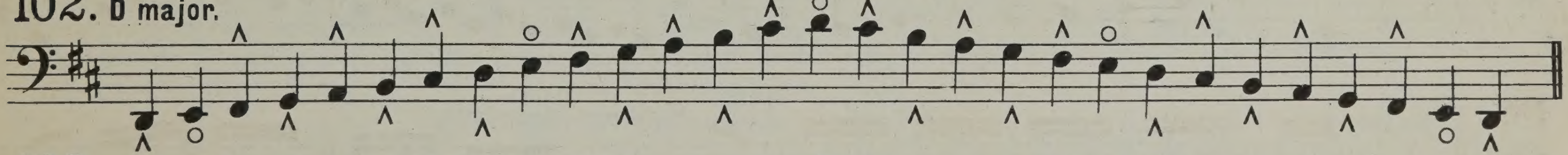
99. **G major.** 100. **G minor (Harmonic).**



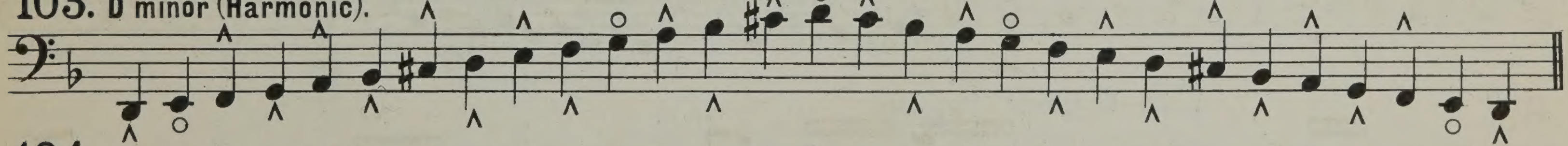
101. **G minor (Melodic).**



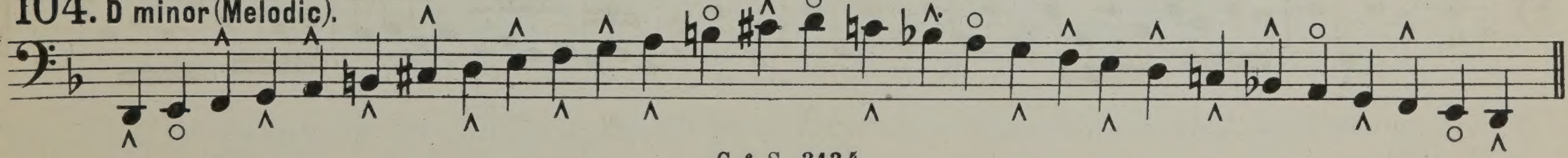
102. **D major.**



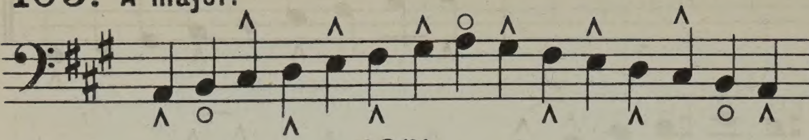
103. **D minor (Harmonic).**



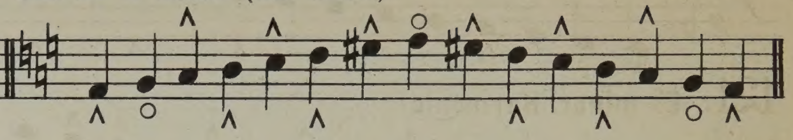
104. **D minor (Melodic).**



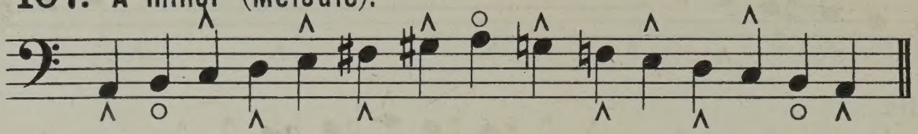
105. A major.



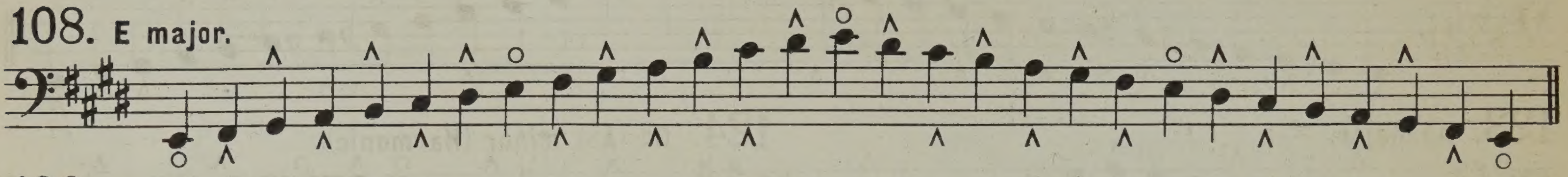
106. A minor (Harmonic).



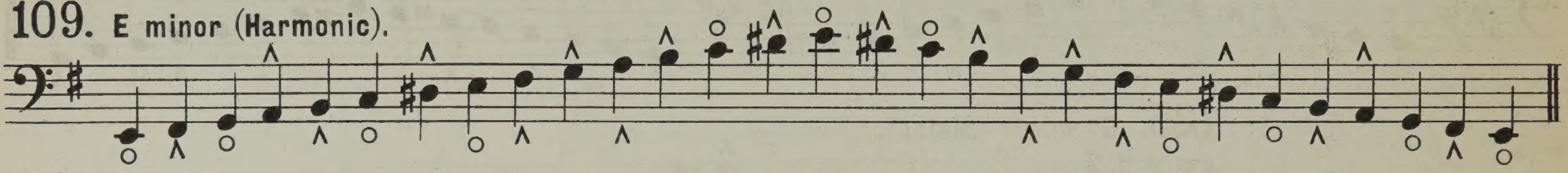
107. A minor (Melodic).



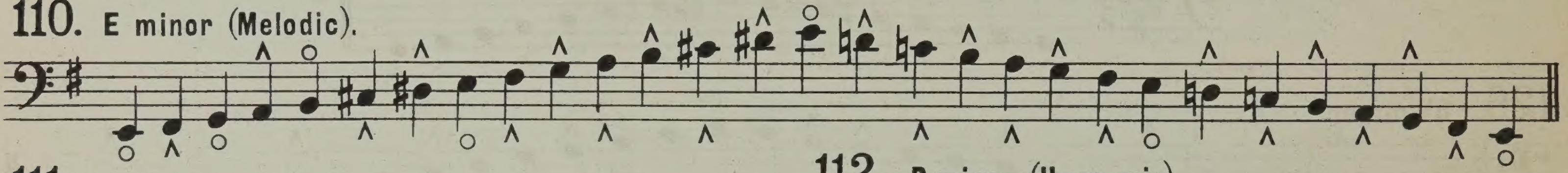
108. E major.



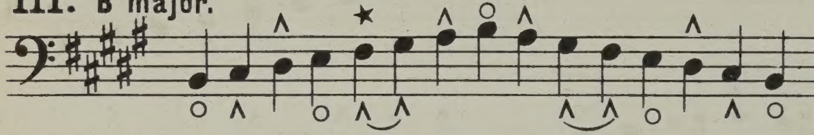
109. E minor (Harmonic).



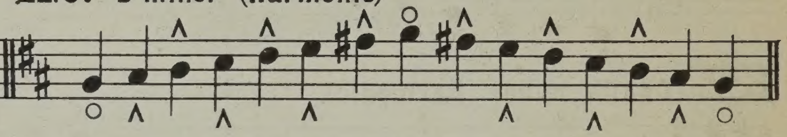
110. E minor (Melodic).



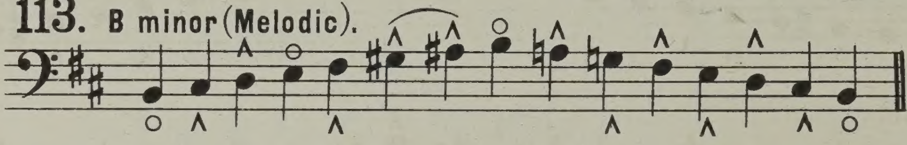
111. B major.



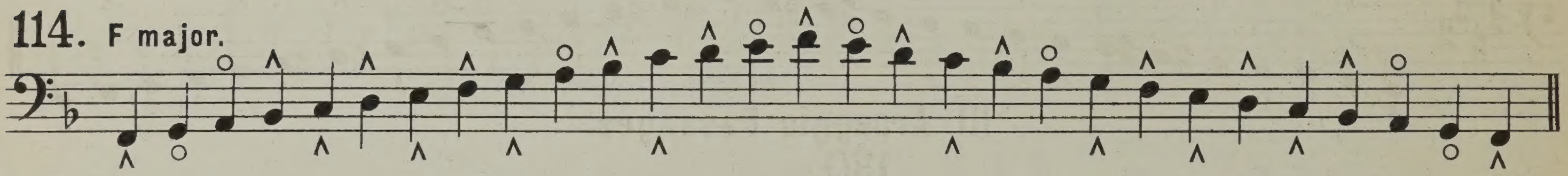
112. B minor (Harmonic)



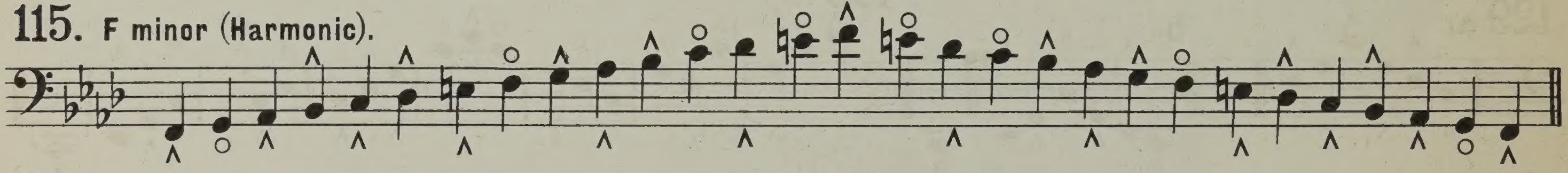
113. B minor (Melodic).



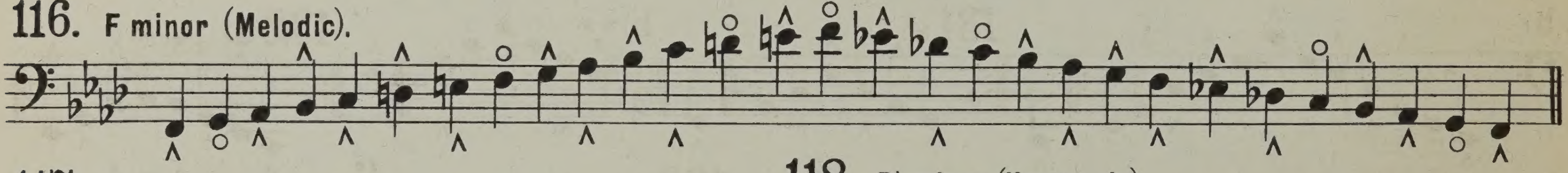
114. F major.



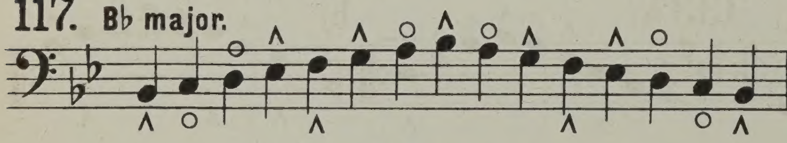
115. F minor (Harmonic).



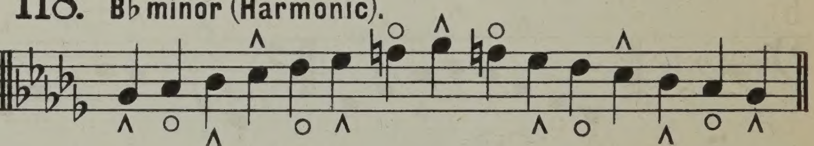
116. F minor (Melodic).



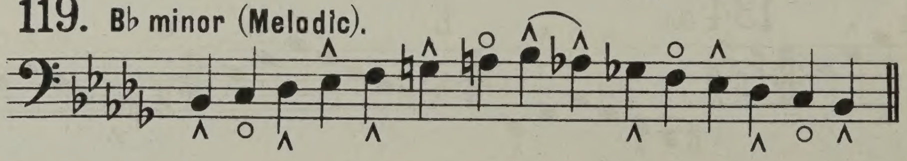
117. B♭ major.



118. B♭ minor (Harmonic).



119. B♭ minor (Melodic).



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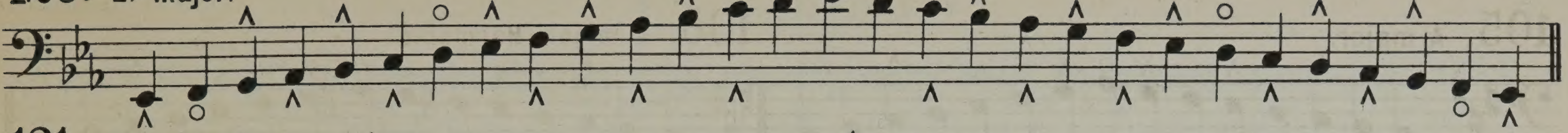
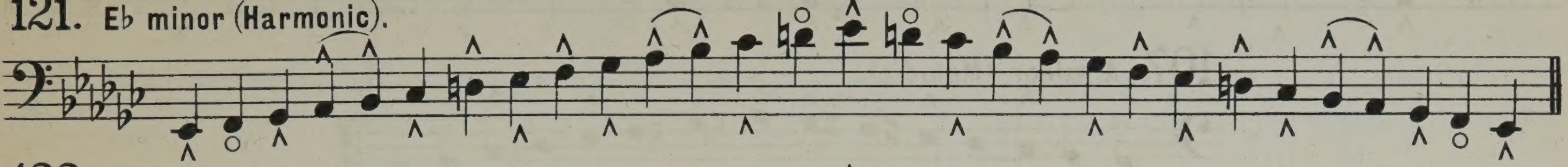
* When three sharps (or flats) occur successively it is necessary to slide the toe from the 1st to the 2nd (or from the 2nd to the 3rd).

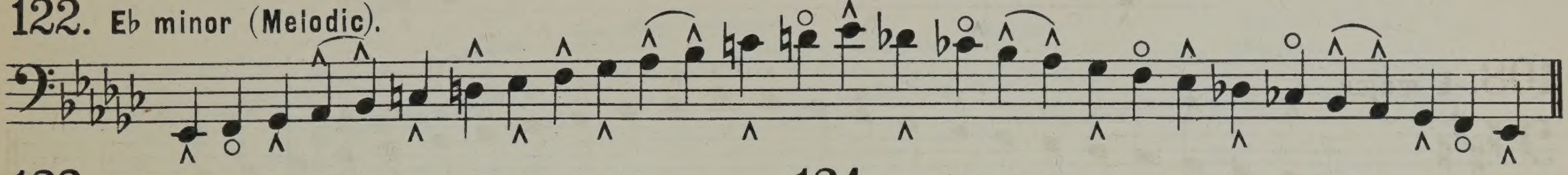
120. E♭ major.



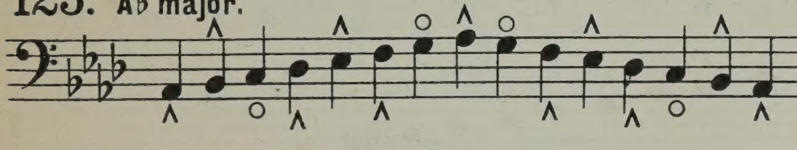
121. E♭ minor (Harmonic).



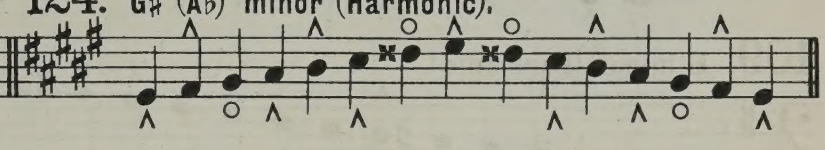
122. E♭ minor (Melodic).



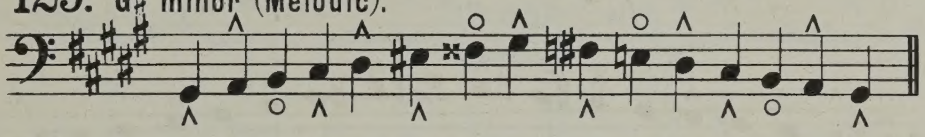
123. A♭ major.



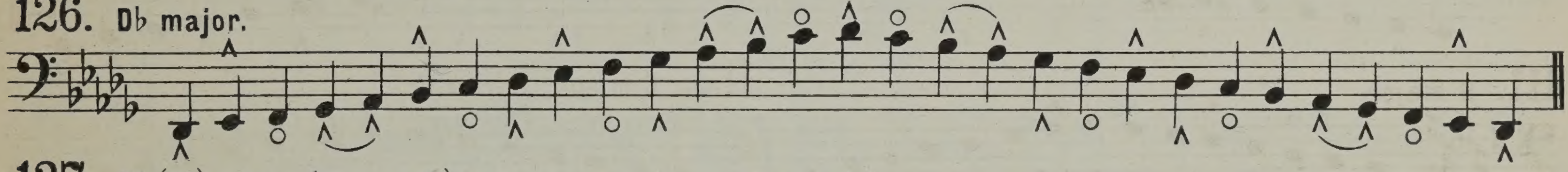
124. G♯ (A♭) minor (Harmonic).



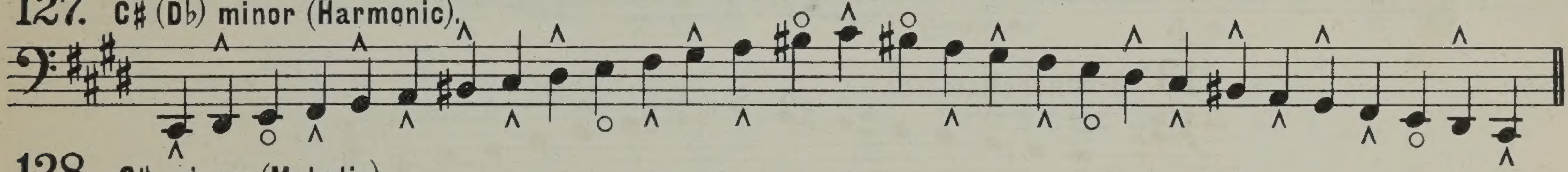
125. G♯ minor (Melodic).



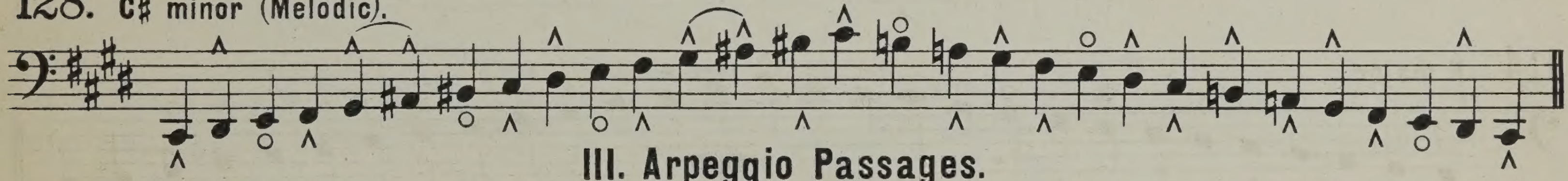
126. D♭ major.



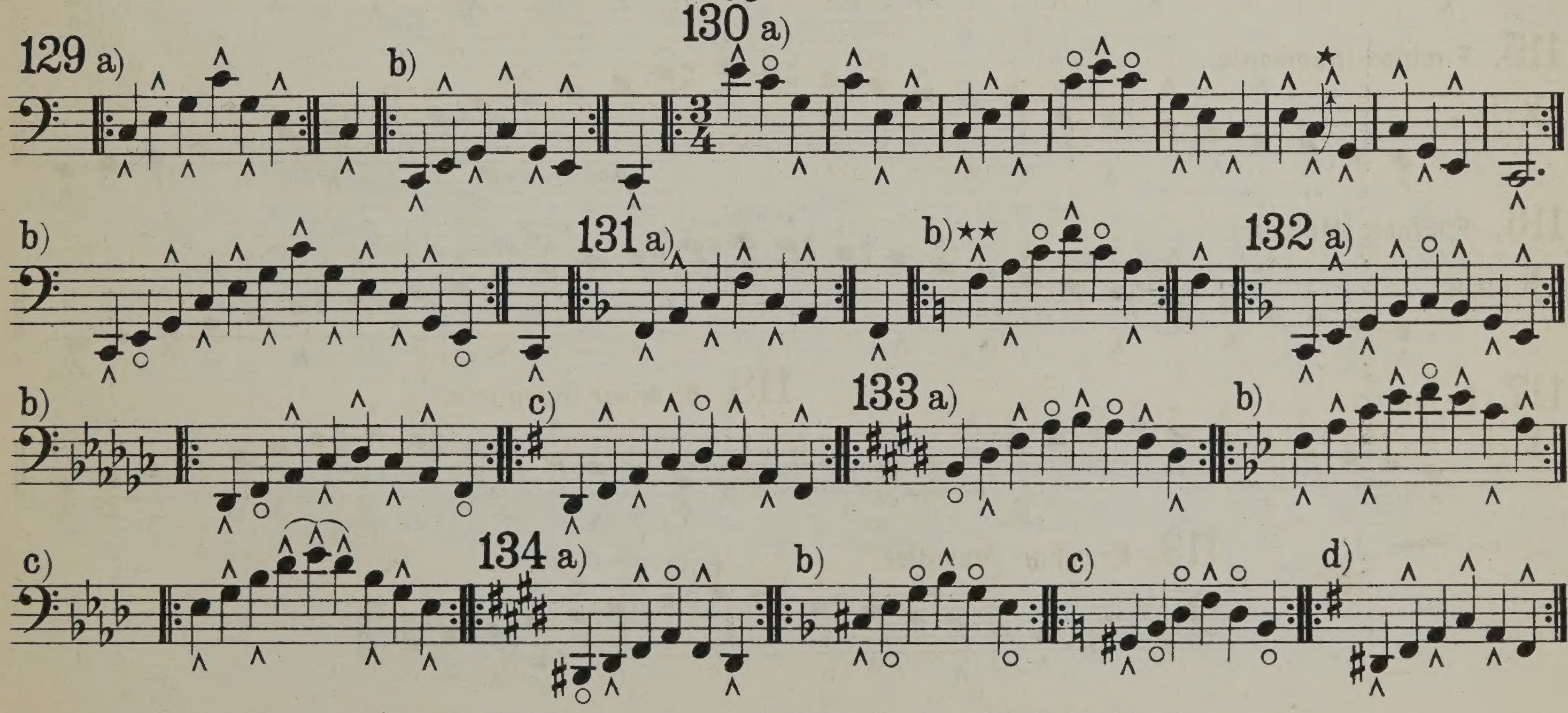
127. C♯ (D♭) minor (Harmonic).



128. C♯ minor (Melodic).



III. Arpeggio Passages.



129 a)
b)
130 a)
b)
131 a)
b)★★
132 a)
b)
c)
133 a)
b)
c)
134 a)
b)
c)
d)

★ Change rapidly from Left toe to Right toe on the same Pedal; or place Right heel on C.

★★ This exercise may also be pedalled like 131a

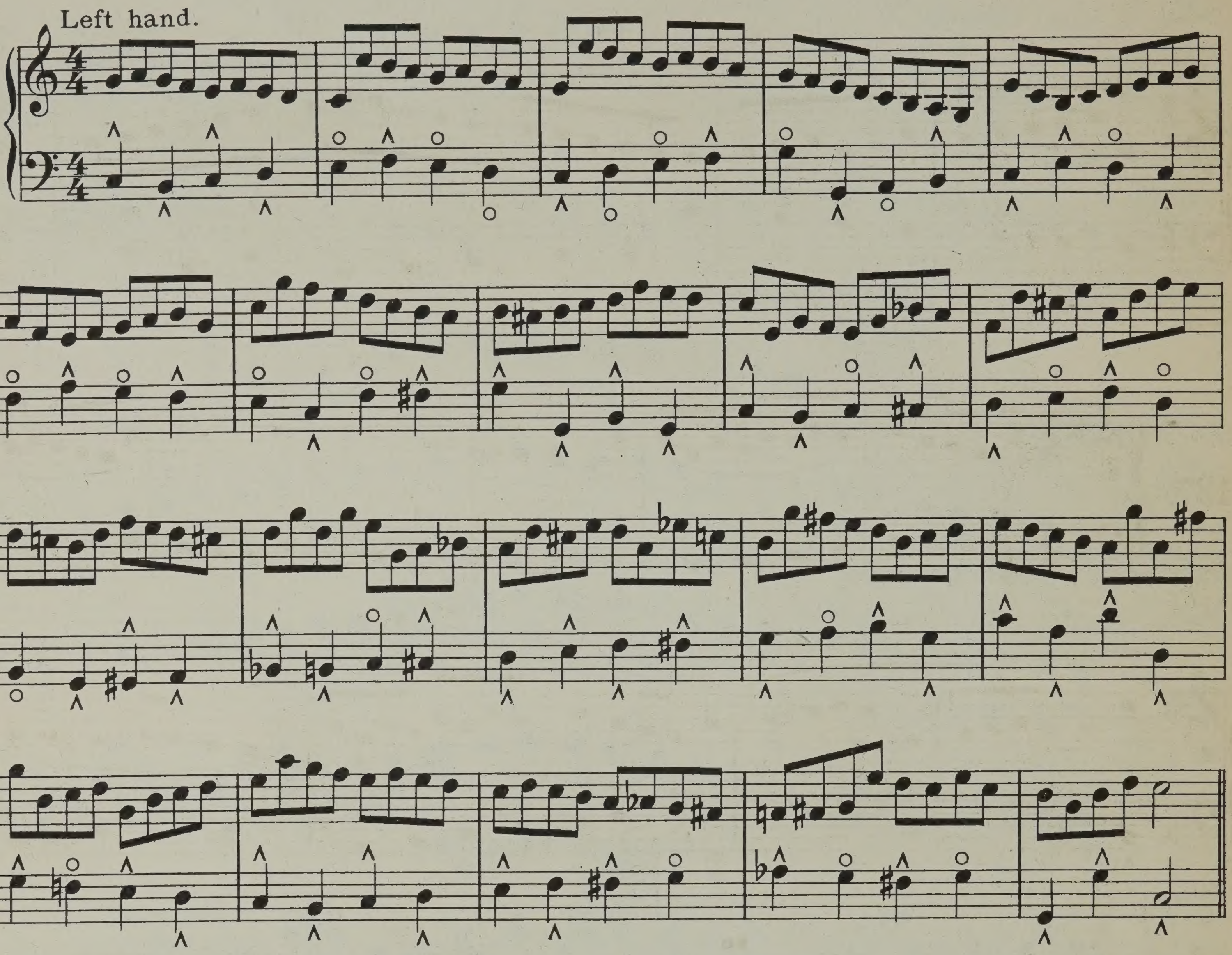
Chapter VI.

Pedal Exercises introducing Scale Passages etc. with an added part for the Left Hand.

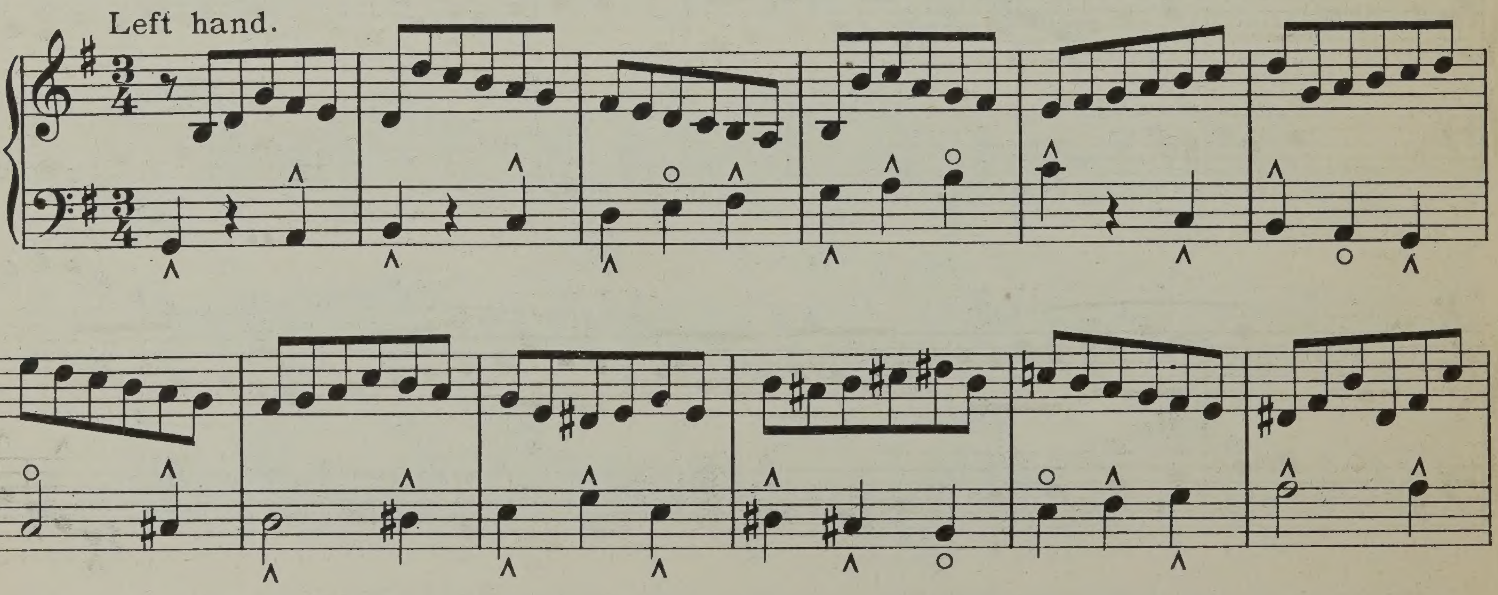
These Exercises will probably be found very difficult; but the student should persevere with them until they are fairly mastered.

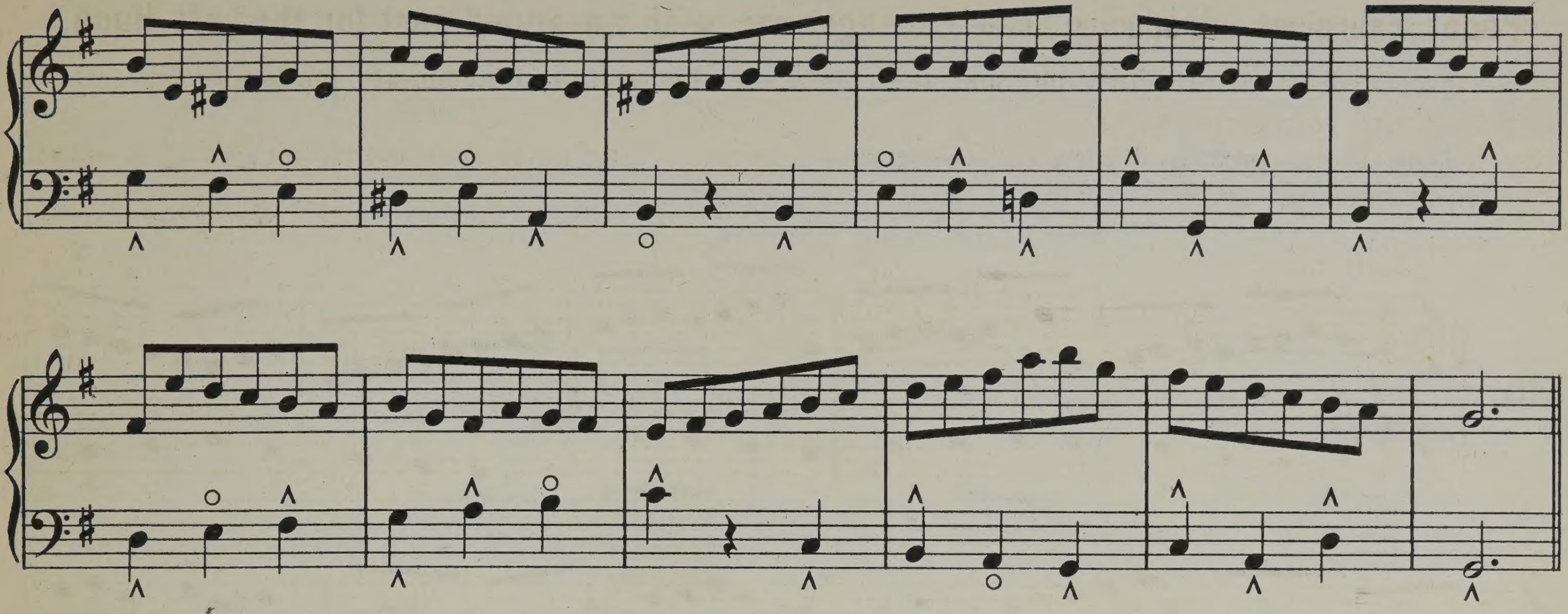
Play 1st the Pedal part and then the two parts together. Take each exercise rather slowly at first; afterwards quicker.

135.



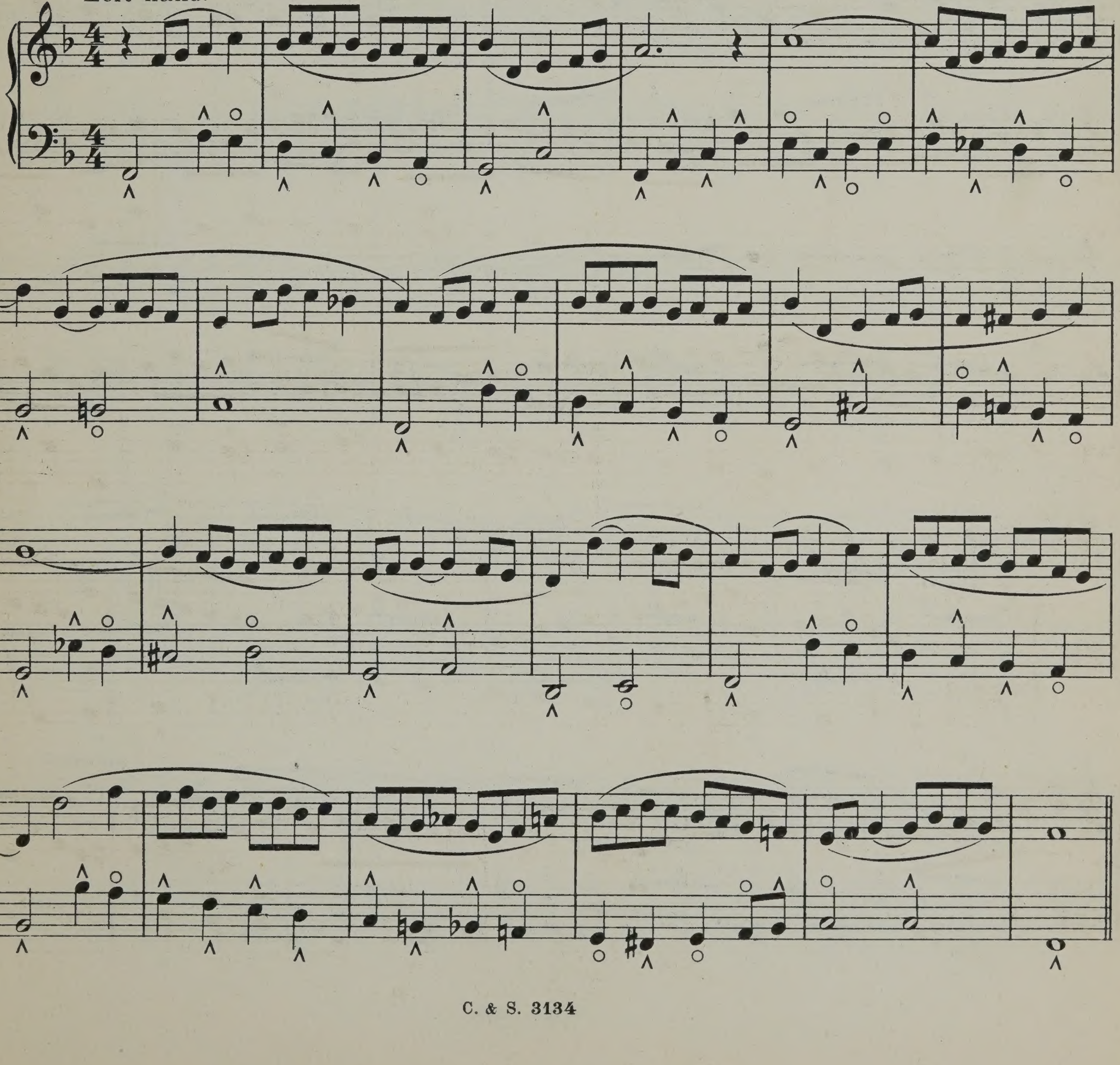
136.





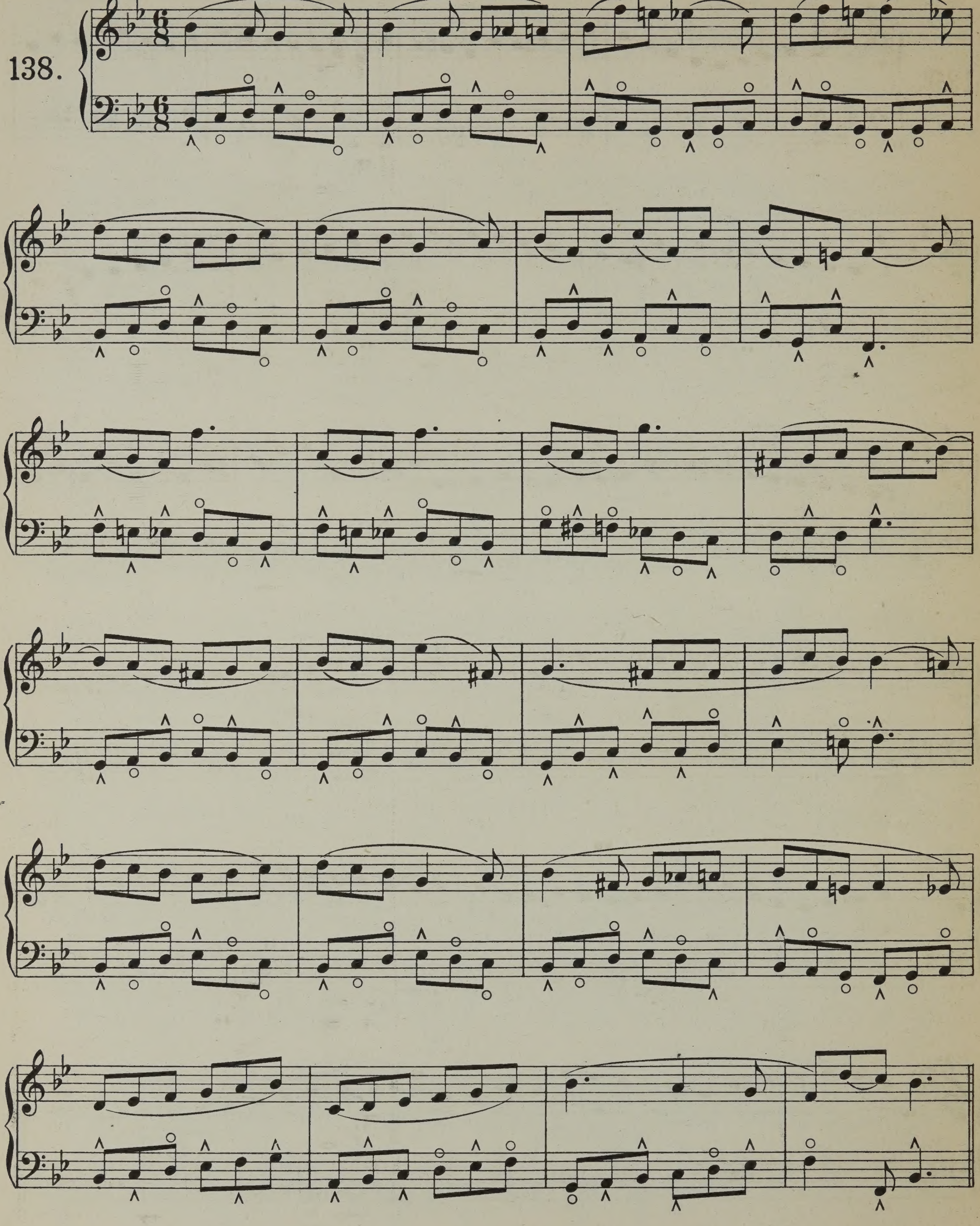
Left hand.

137.

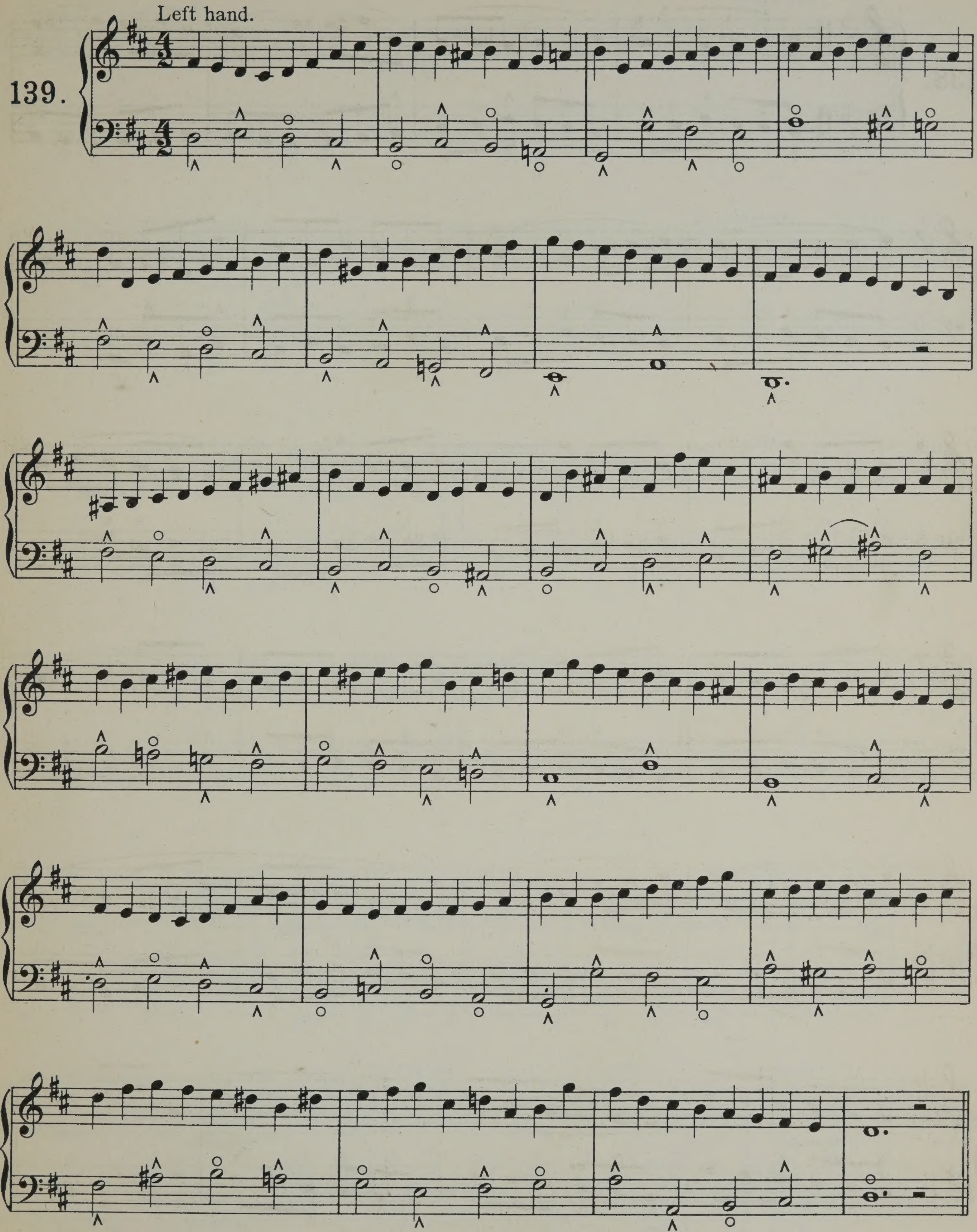


Left hand.

138.

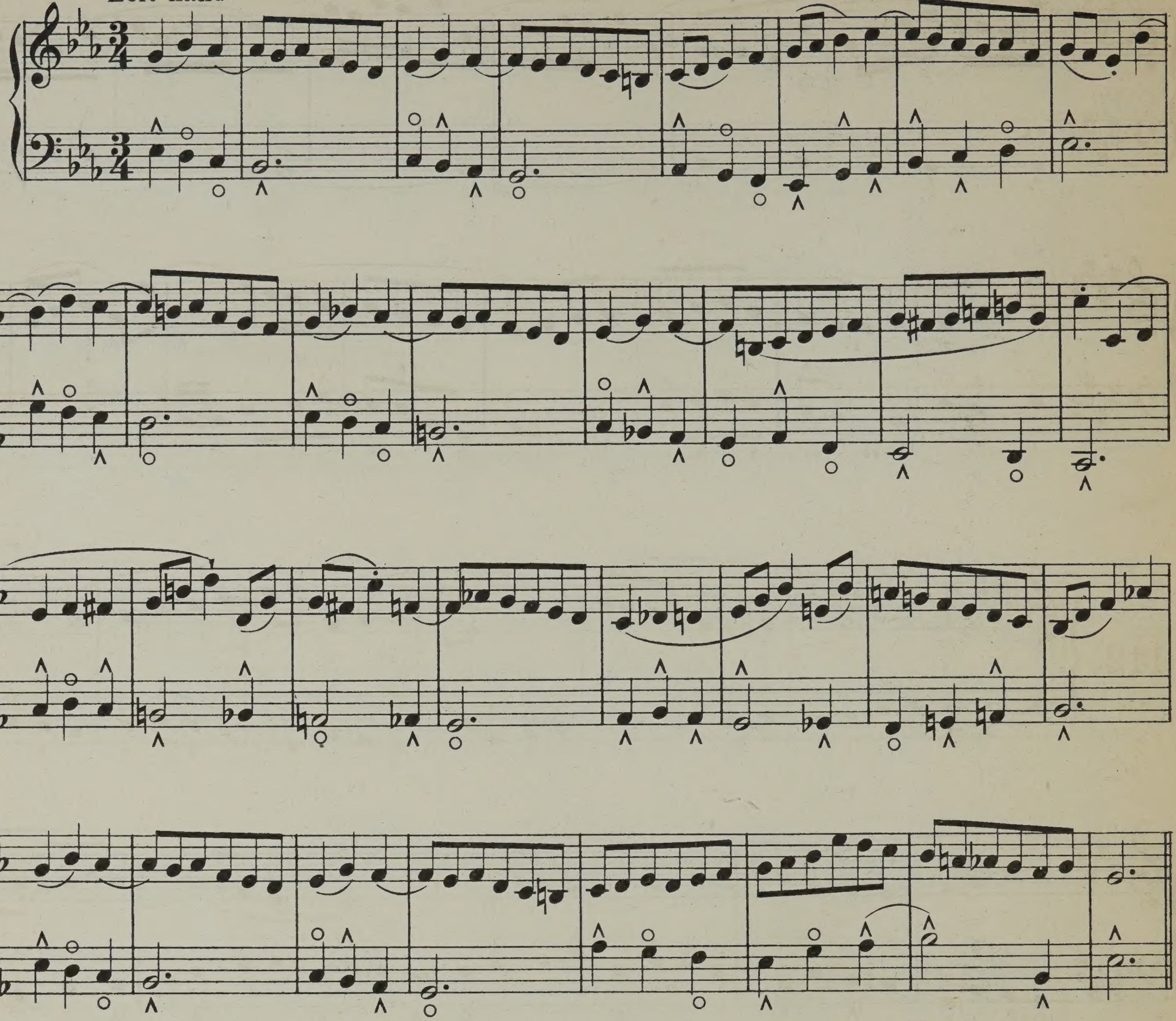


139.



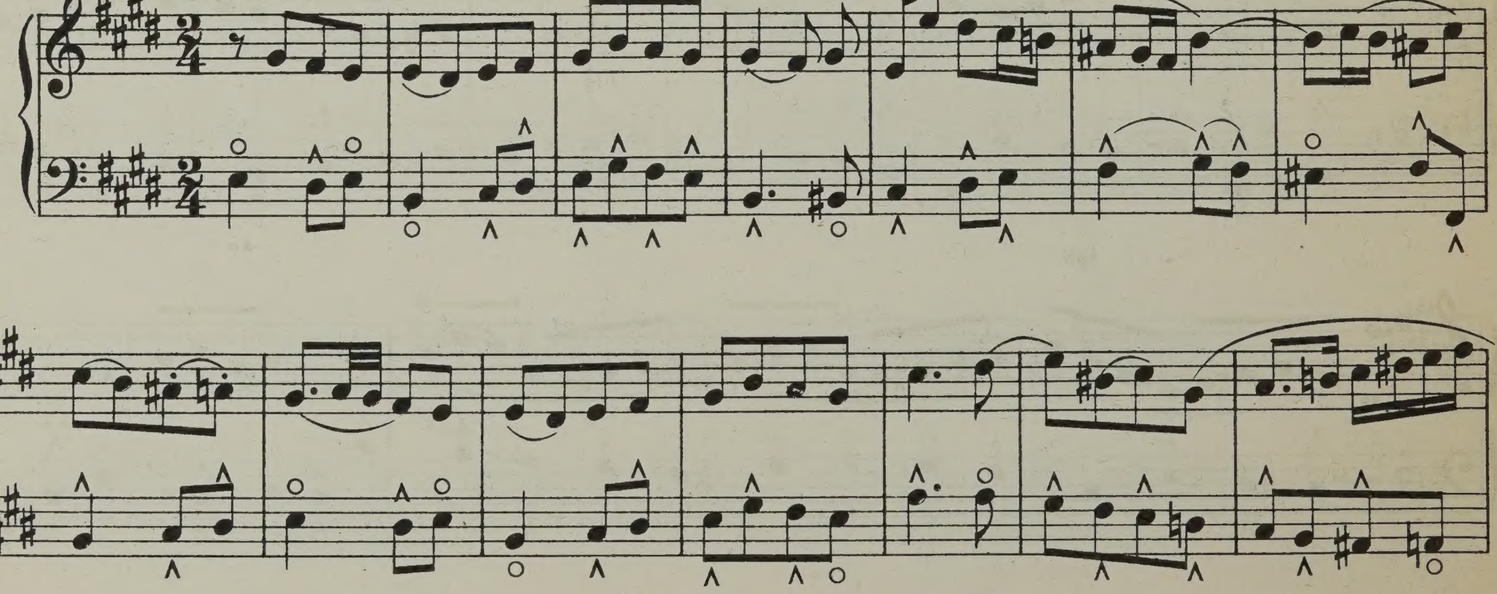
140.

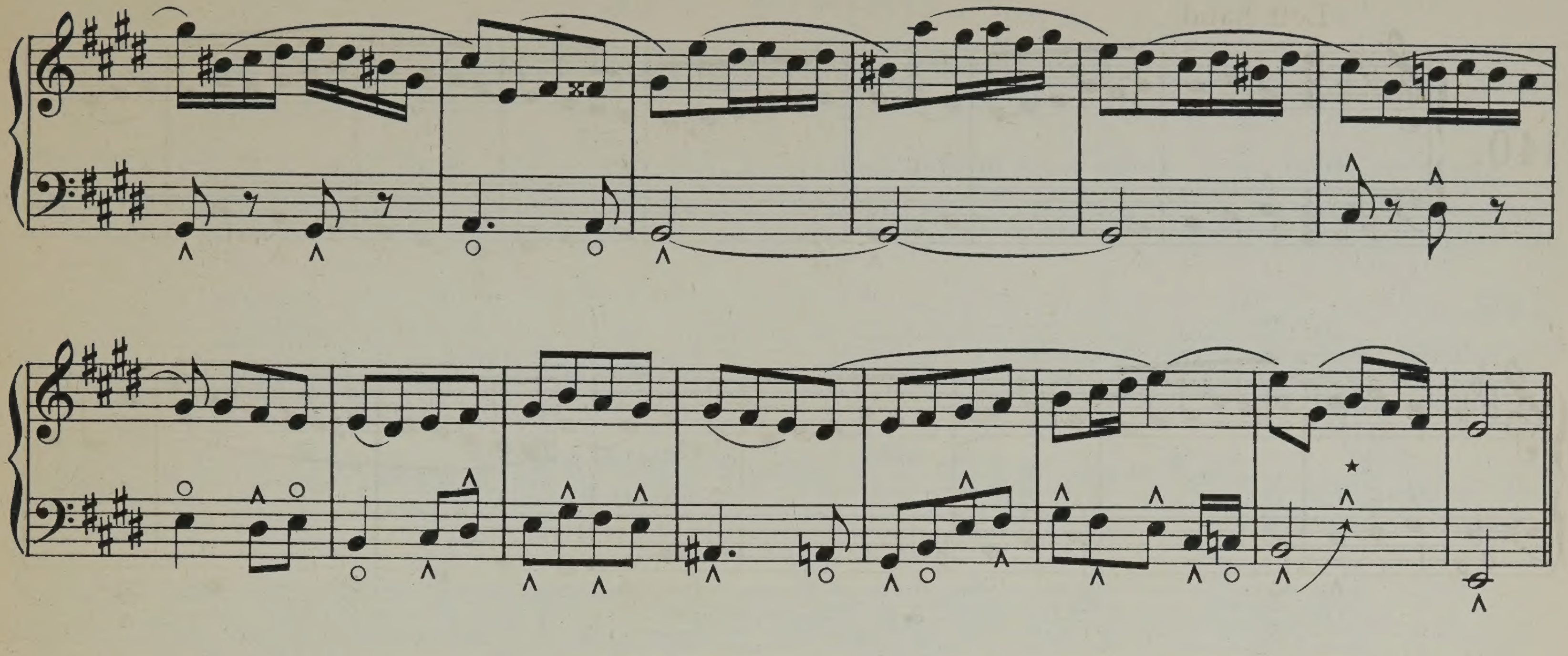
Left hand.



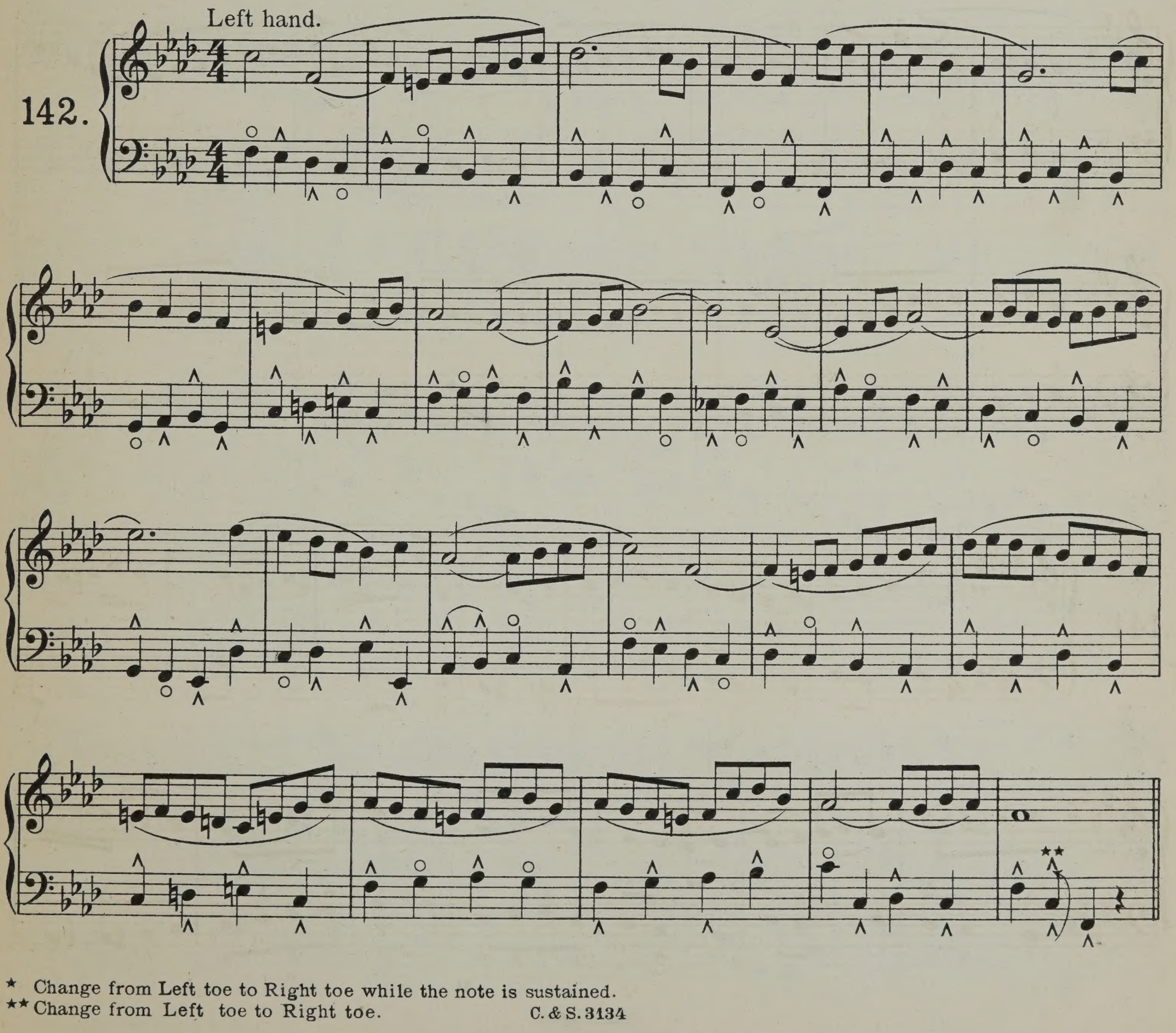
141.

Left hand.





142.



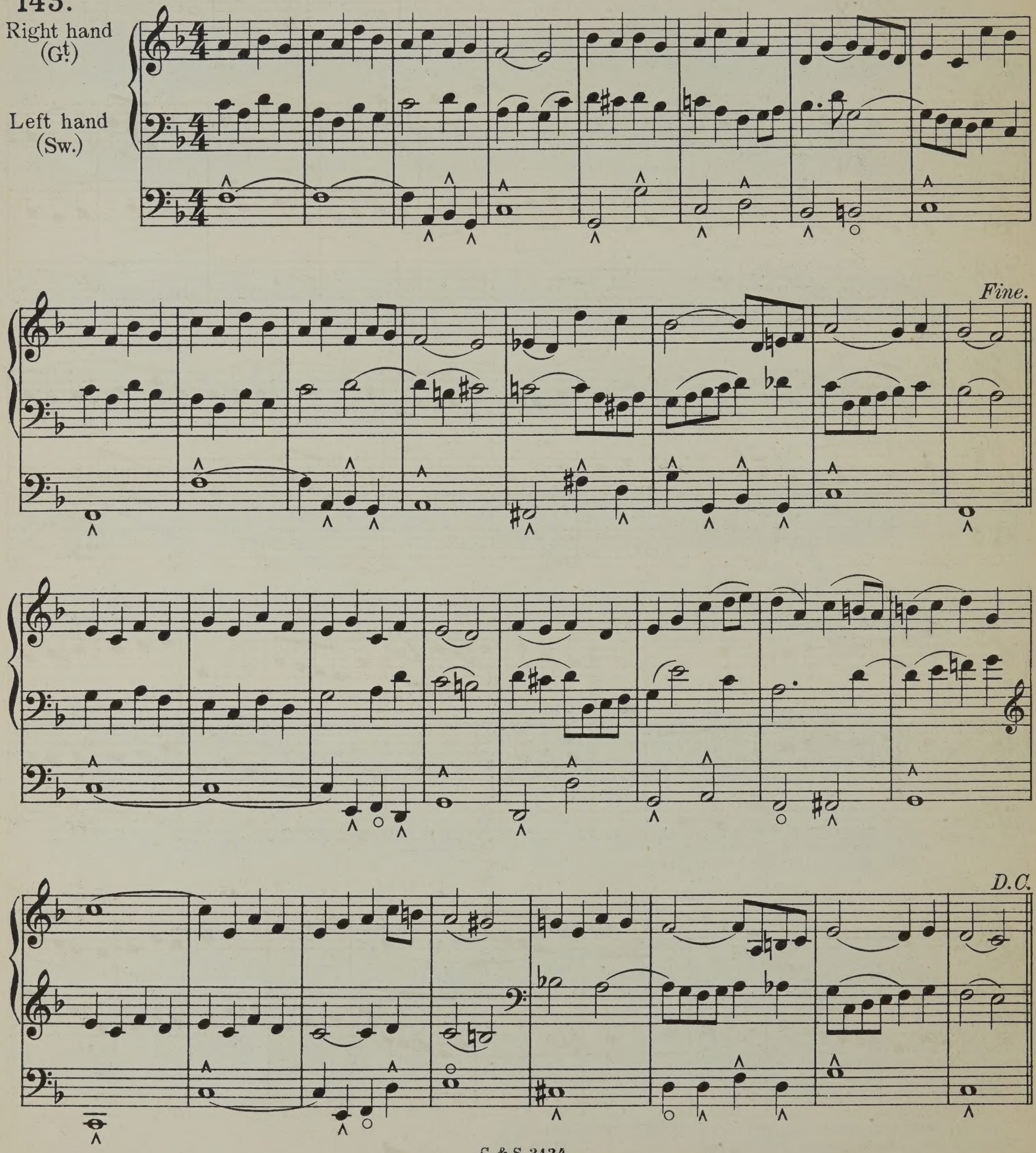
★ Change from Left toe to Right toe while the note is sustained.
★★ Change from Left toe to Right toe.

Chapter VII.

Easy Pieces for Both Hands and Pedals.

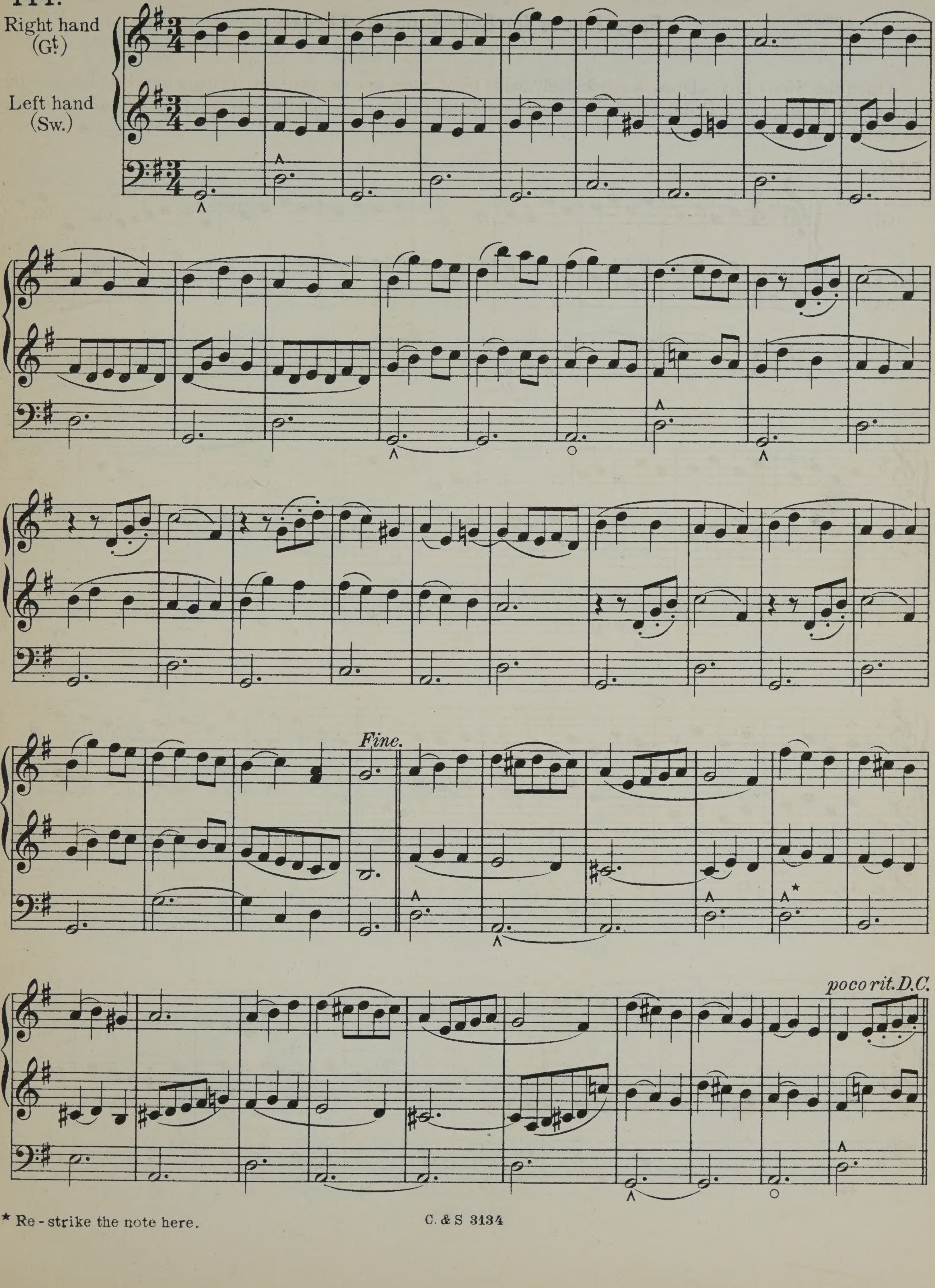
Open the Swell Box. Draw a moderately loud Great Stop, one (or two) Swell Stops to fairly balance the tone of the Great, and a Pedal Stop. The manuals should not be coupled to one another, but one of them may be coupled to the Pedals.

143.



Right hand (G^t.)
Left hand (Sw.)
Fine.
D.C.

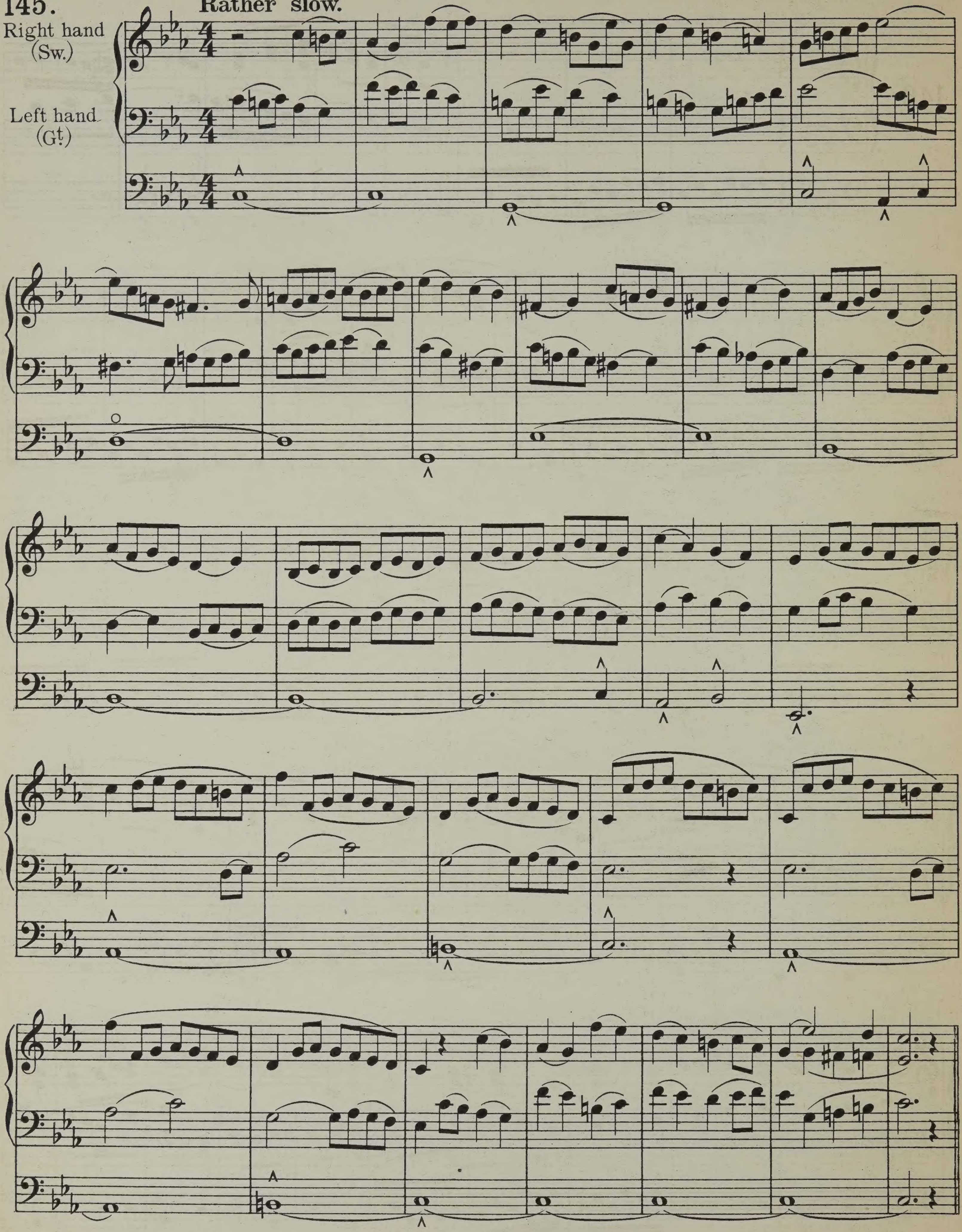
144.


Right hand
(Gt.)
Left hand
(Sw.)
Fine.
★
poco rit. D.C.

★ Re-strike the note here.

145.

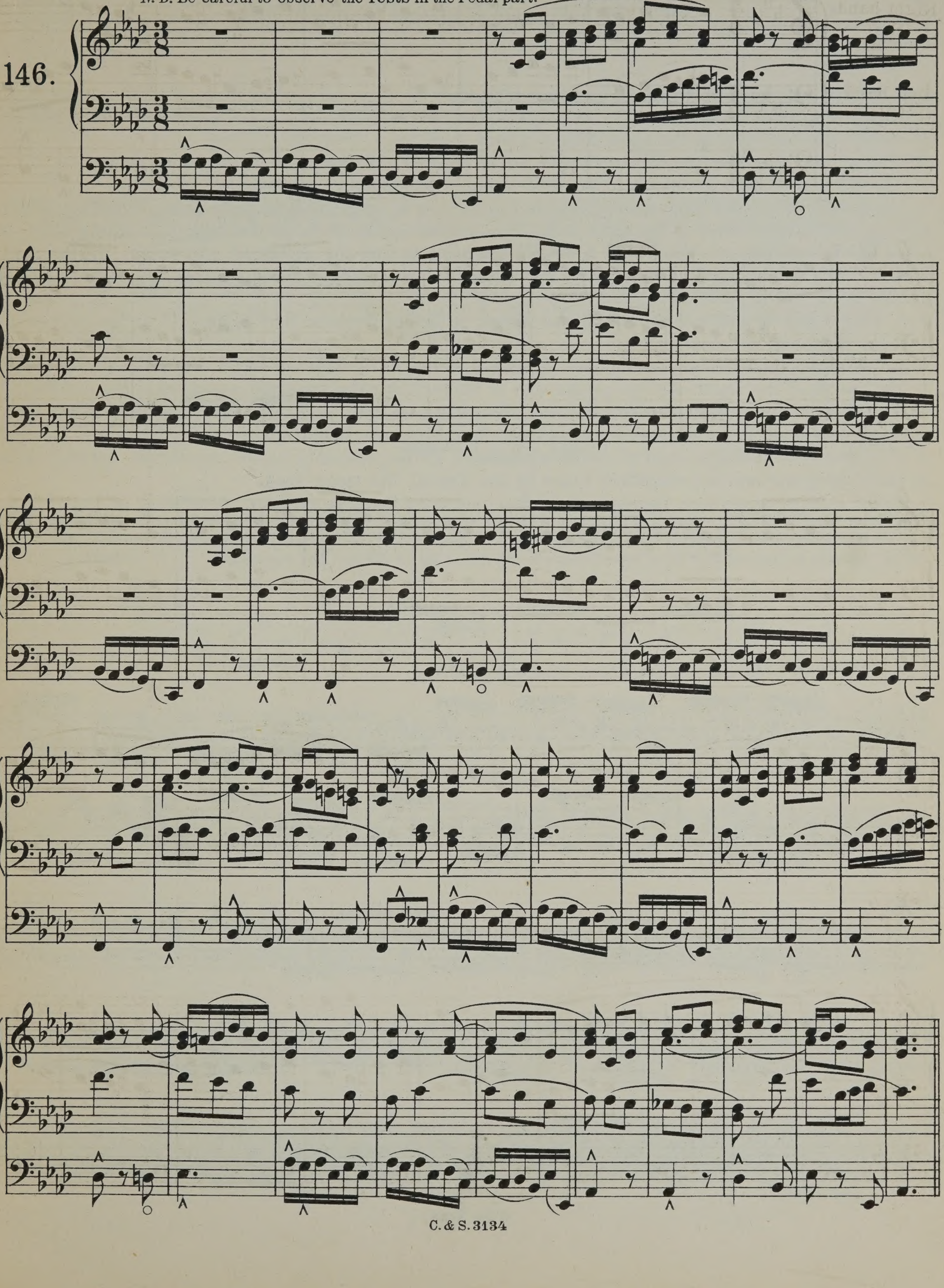
Rather slow.


Right hand
(Sw.)
Left hand
(Gt.)

Sw. to **G^t^** coupled. G^t^ to Ped. coupled. Open swell-box. Draw fairly loud 8ft stops on G^t^ and Sw., and a 16 ft Pedal Stop. Both hands on Great.

N. B. Be careful to observe the **rests** in the Pedal part.

146.



Chapter VIII.

Pedal Studies from Classical Compositions.

The Student will have noted that Pedalling includes
(1) Using alternate Toes;
(2) Using Toe and Heel of the same foot in alternation;
(3) Sliding the Toe from the 2nd to the 3rd (or 1st to 2nd) of 3 sharps or flats in succession;
(4) Changing feet on a Pedal while the note is either sustained or repeated.

Some theorists of the older School objected to the use of the Heel for single notes. (i.e. unless followed or preceded by the Toe of the same foot.) But modern organists do not hesitate to use the Heel of either foot for separate notes **whenever a better position is thereby obtained for some subsequent note or notes to be played by the Toe of the same foot,** especially to avoid awkward approaches to flats or sharps in rapid passages.

Nor is there any objection to the occasional change of Toe to Heel (or Heel to Toe) of the same foot on a Pedal (sustained or repeated).

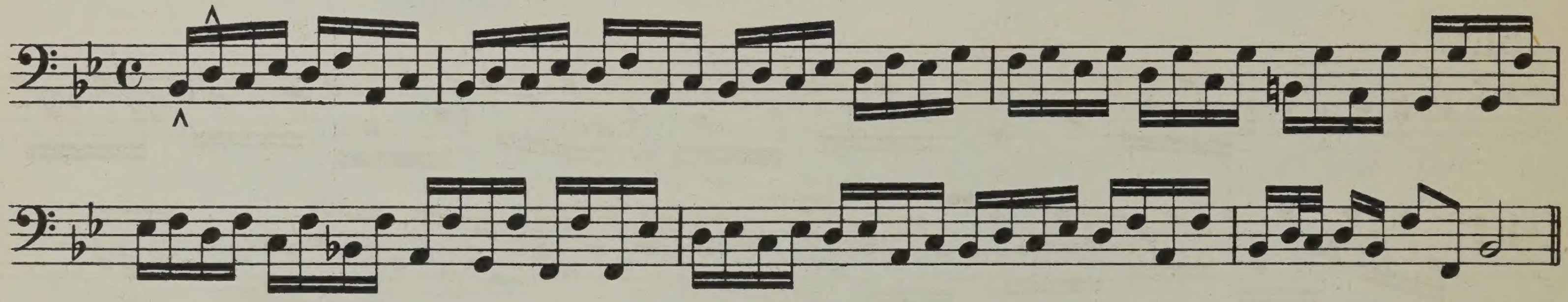
Many pedal passages can be played quite correctly in a number of different ways; varied in special cases by the length of the organist's legs or the size of his foot! Speaking generally, passages in the middle of the Pedal-board are pedalled with both feet, those **high up** with the Right foot, those **low down** with the Left foot, using Toe and Heel in each case as may be most convenient.

N.B. In Staccato passages, (and of course when notes are separated by rests), successive notes of skips or scale-progressions are sometimes taken by the Toe **of the same foot.**

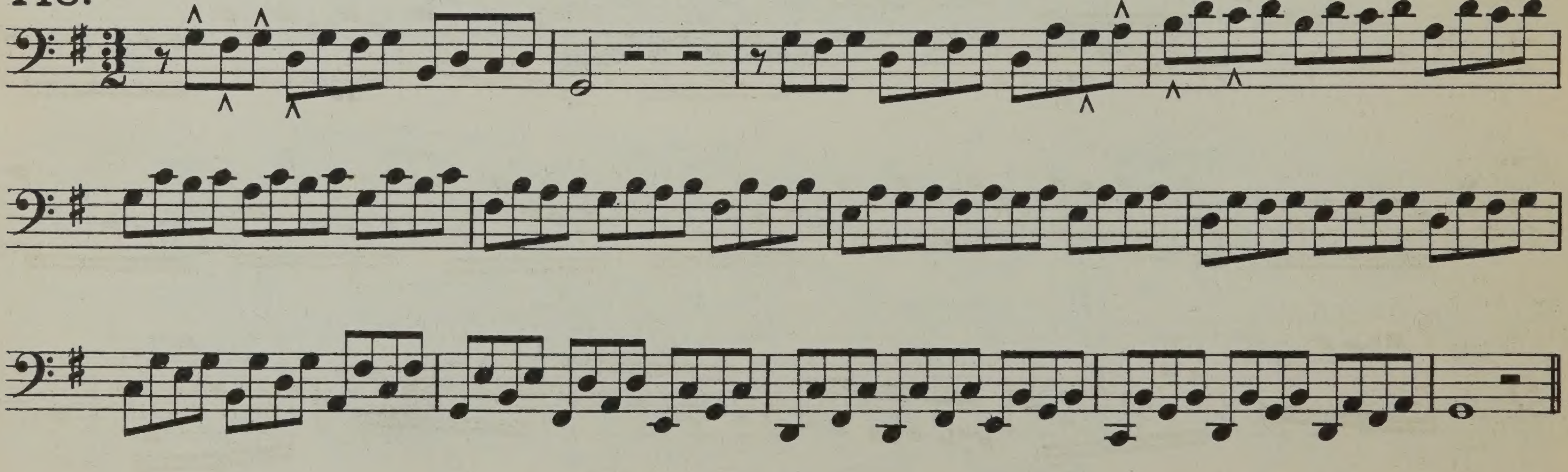
Though given for convenience in one chapter, it is not necessary to be able to play all the following exercises before going on with the succeeding chapters. The extracts include some of the finest passages ever written for the Pedal-organ. The student should take a few at a time and return to them again and again till all are mastered. He need not then fear any difficulties he may meet with in his subsequent studies, as far as the feet are concerned!

I. Easy.

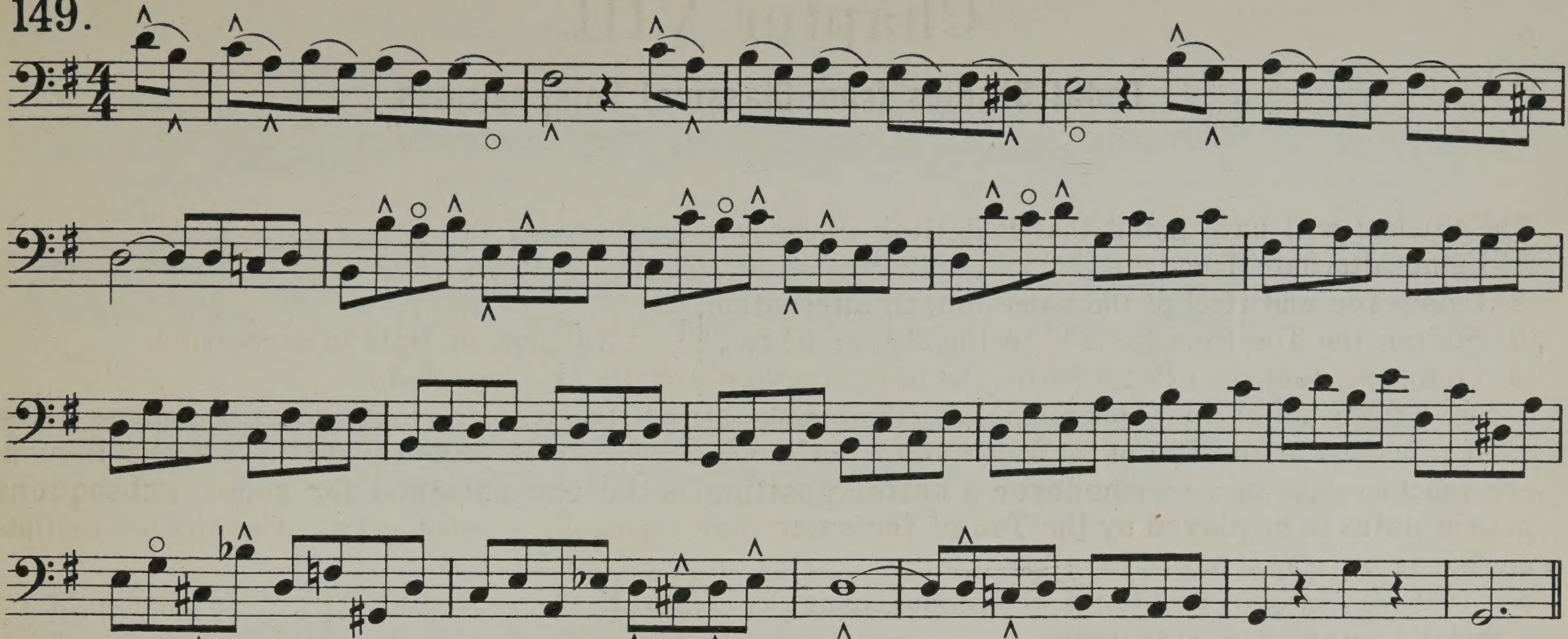
147. For alternate toes except where otherwise marked.



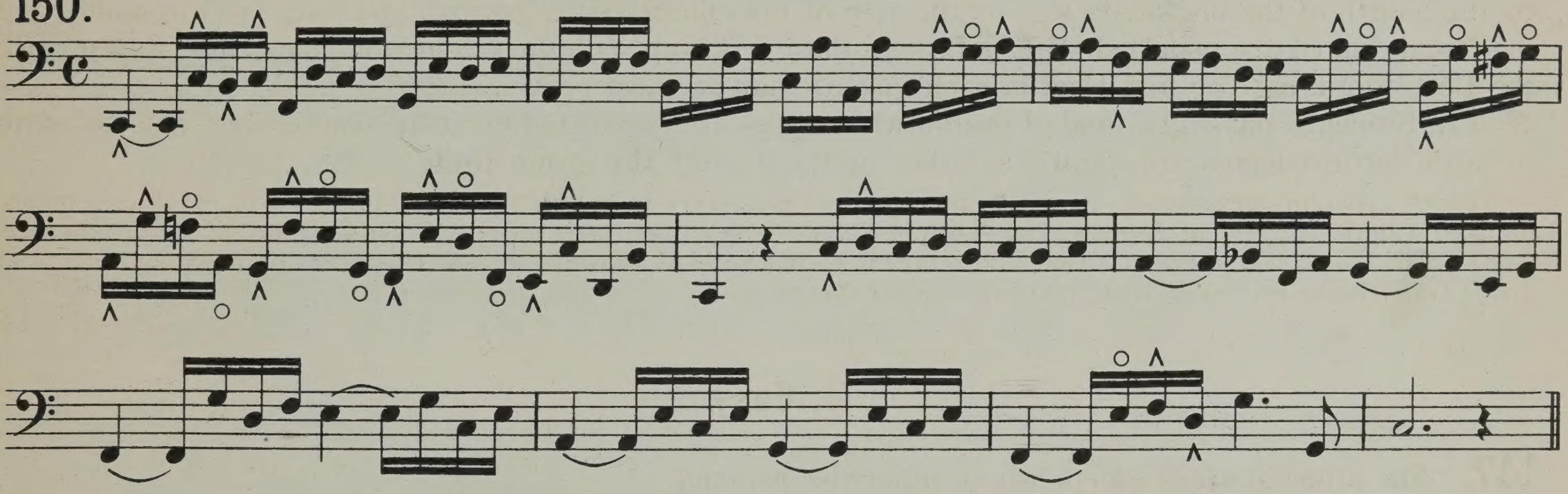
148.



149.



150.



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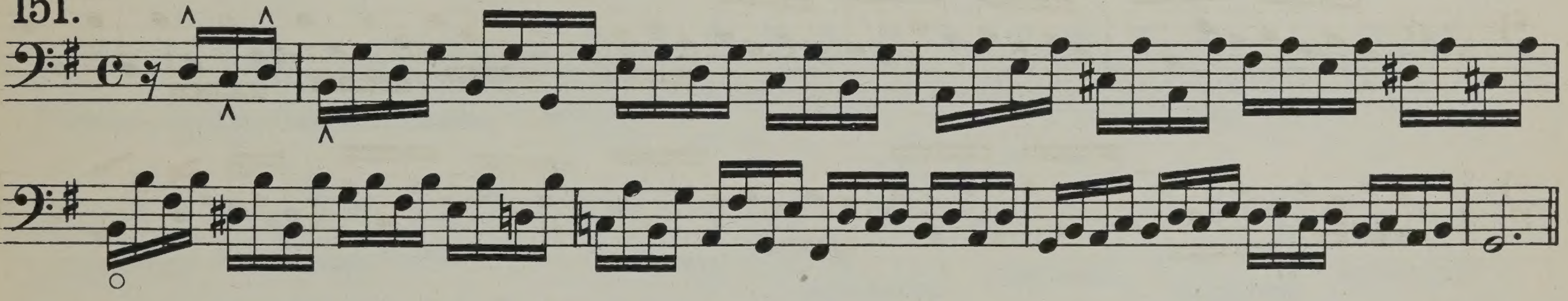
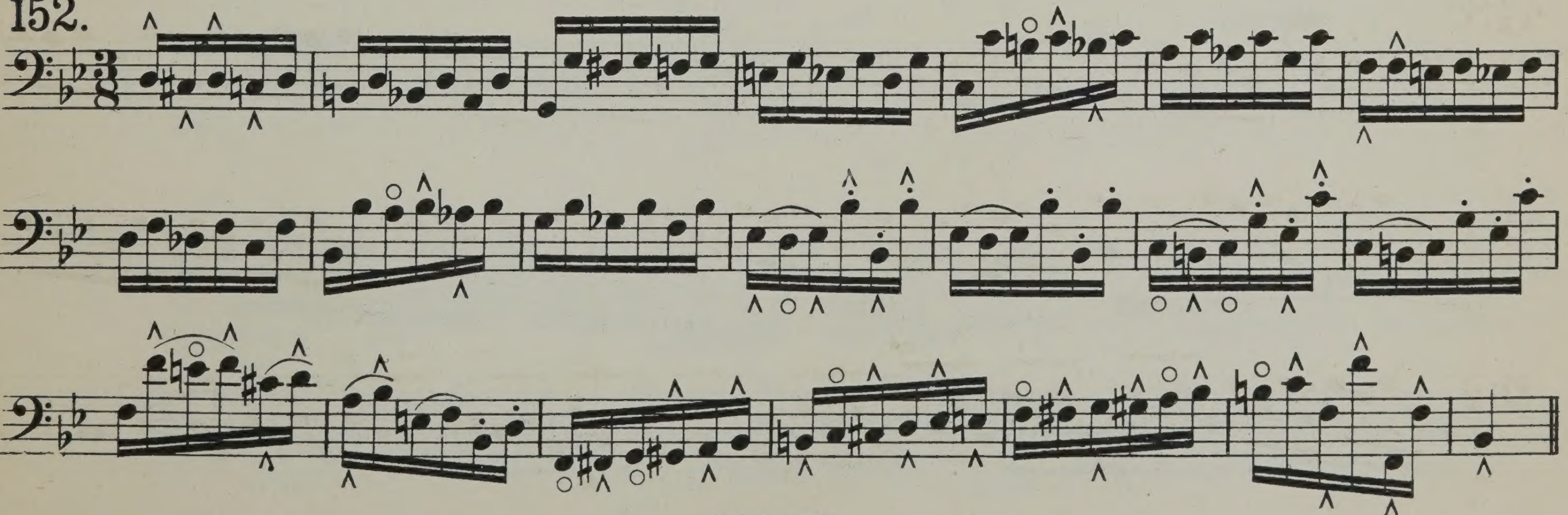
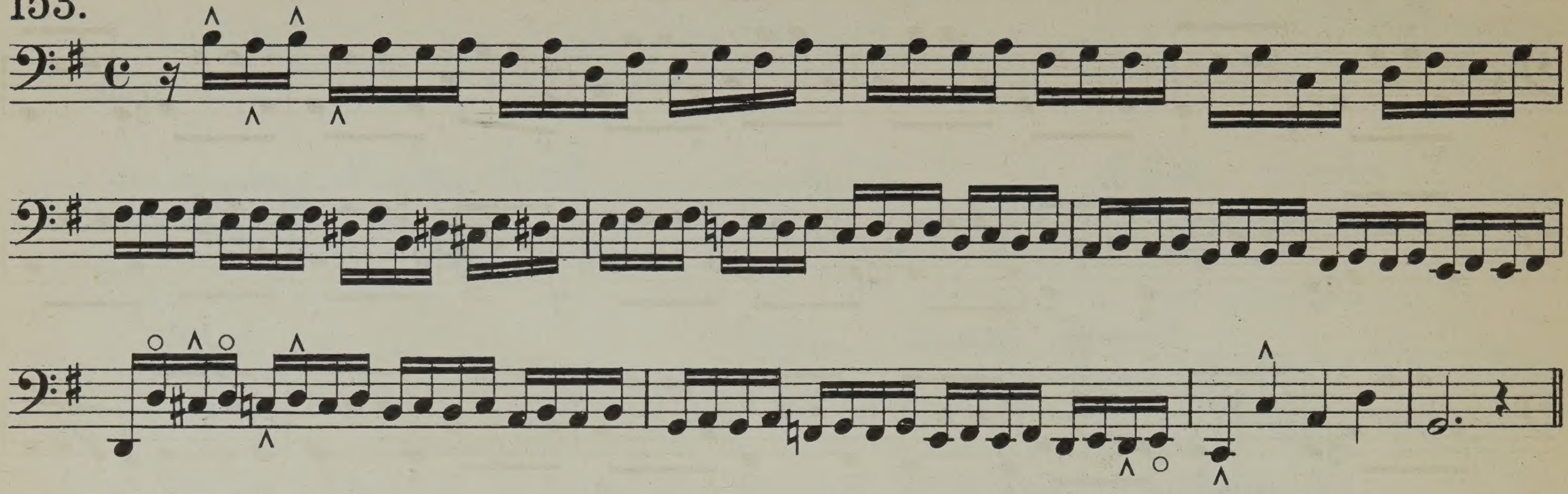


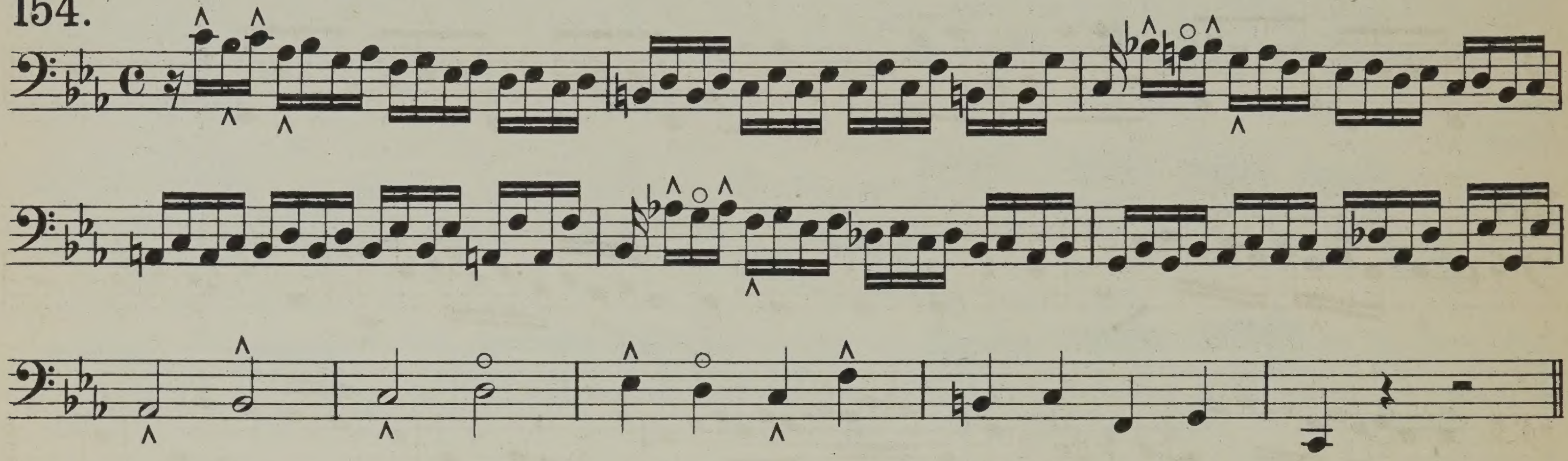
152.



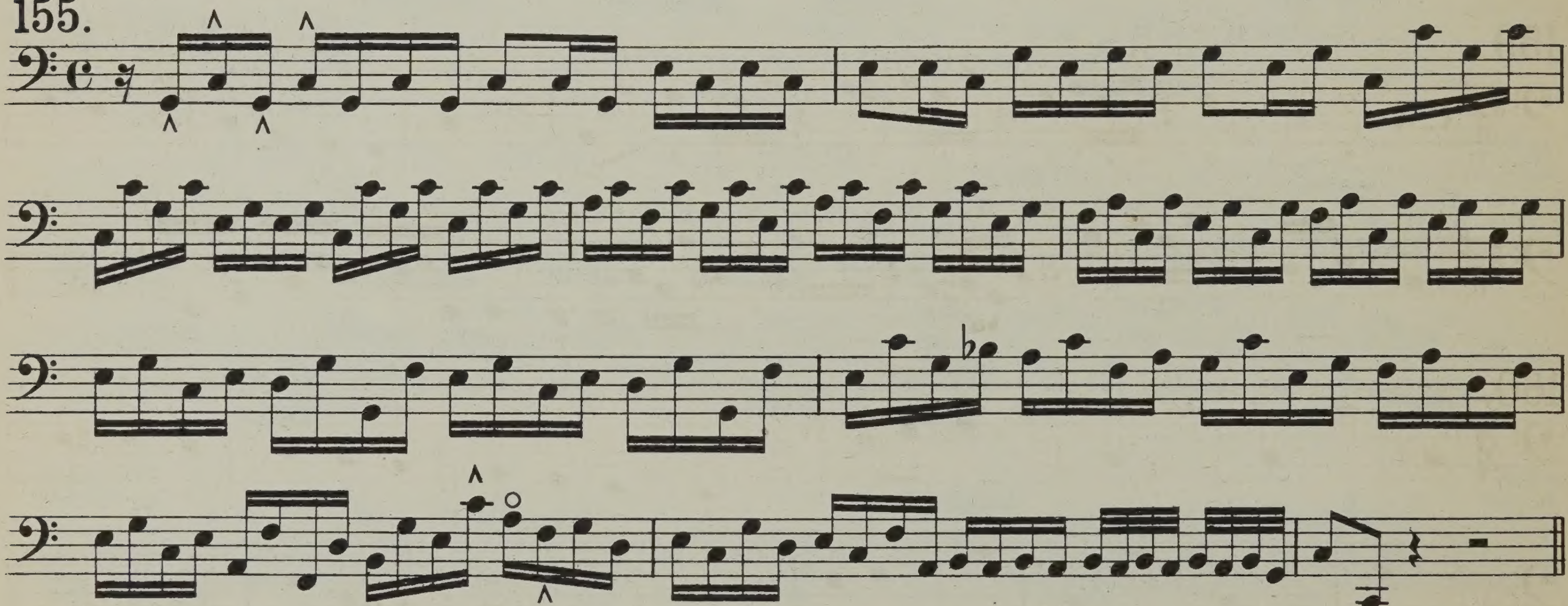
153.



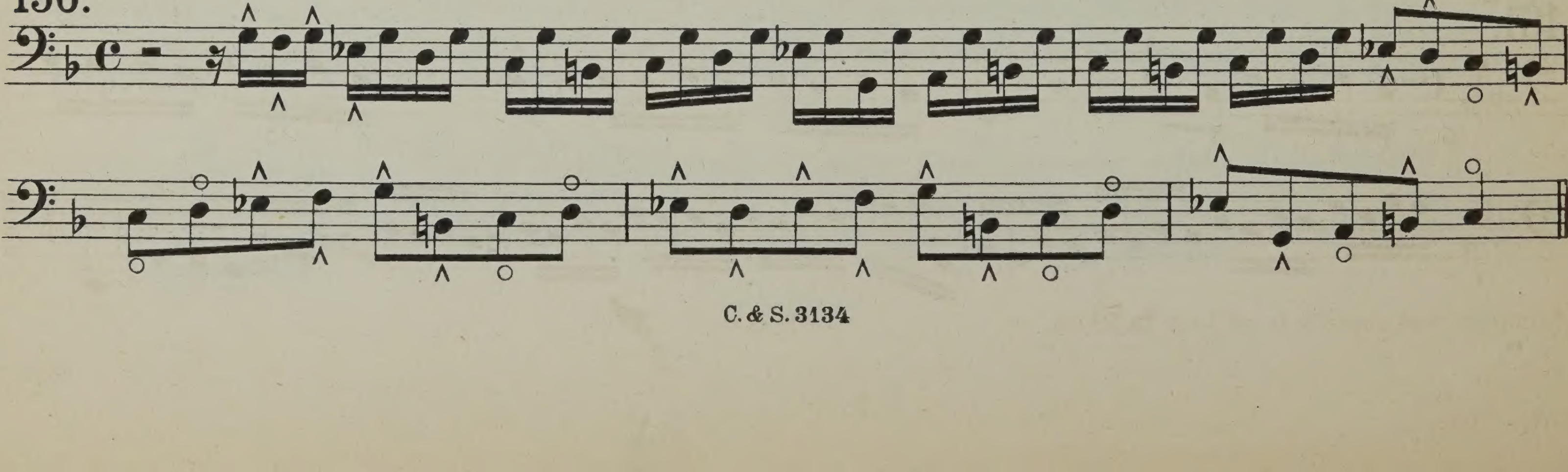
154.



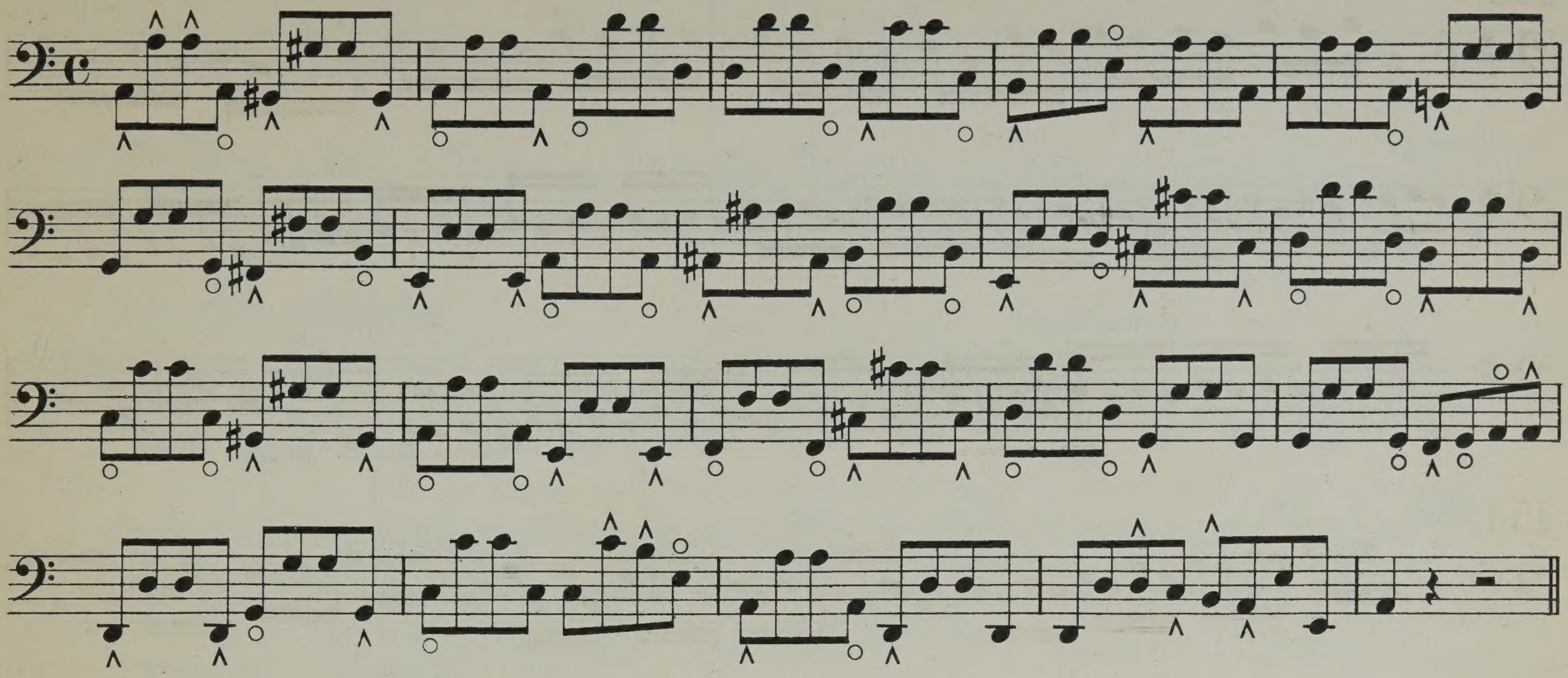
155.



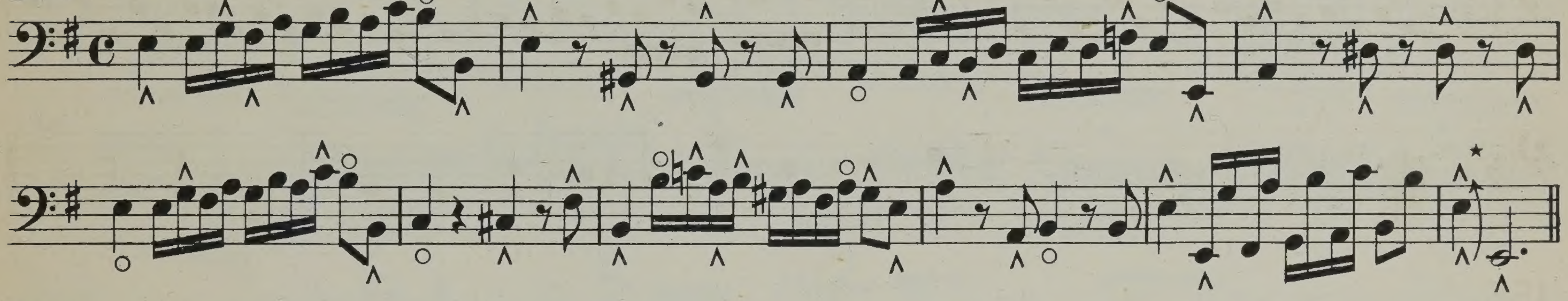
156.



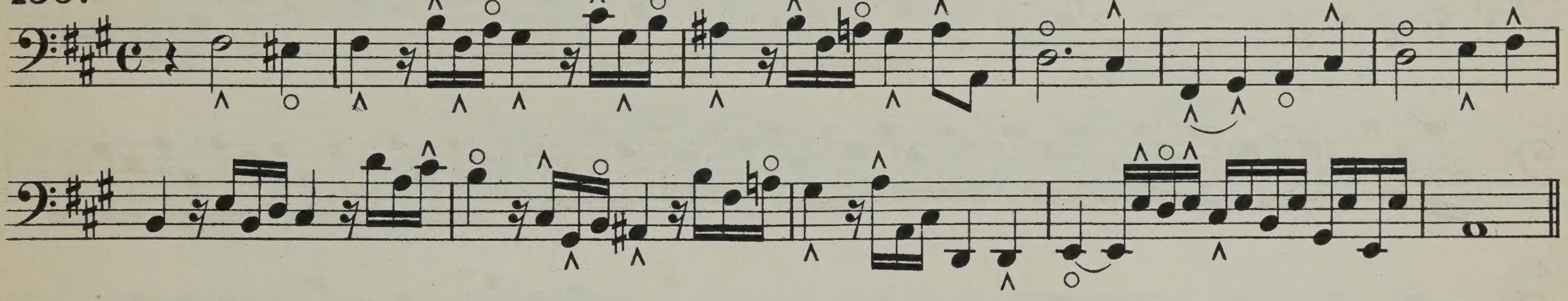
157. This extract from Bach is generally played **semi-staccato.**



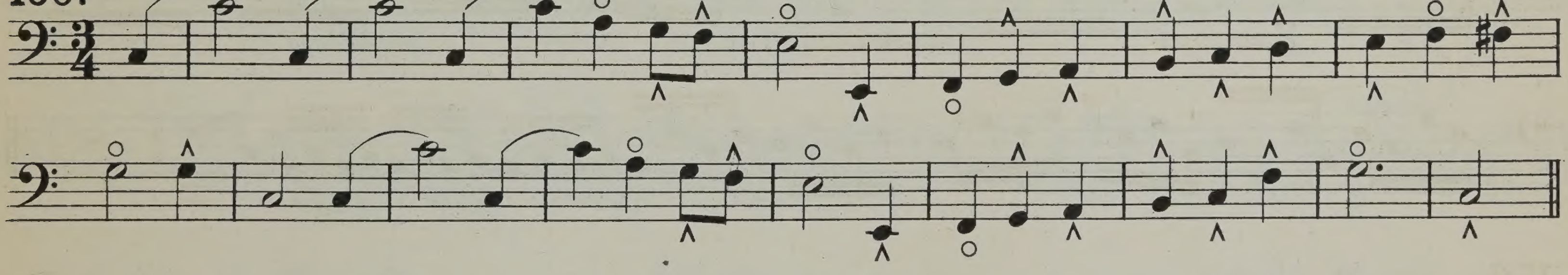
158.



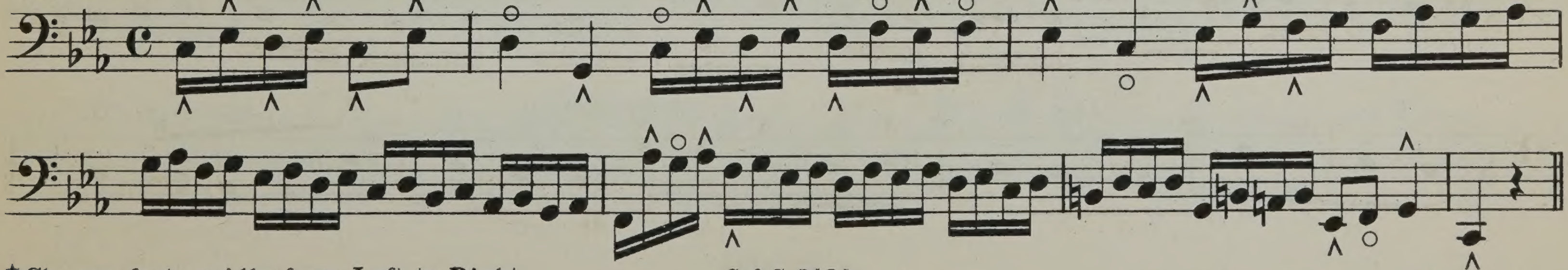
159.



160.



161.



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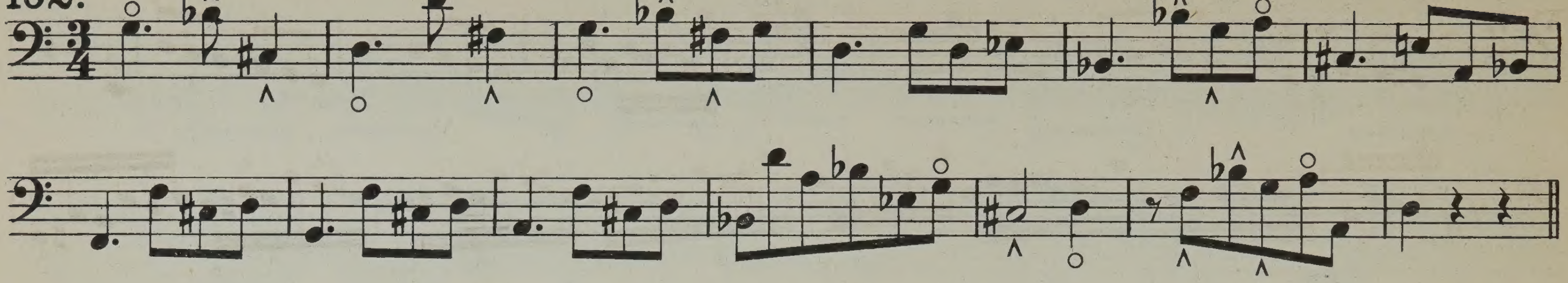
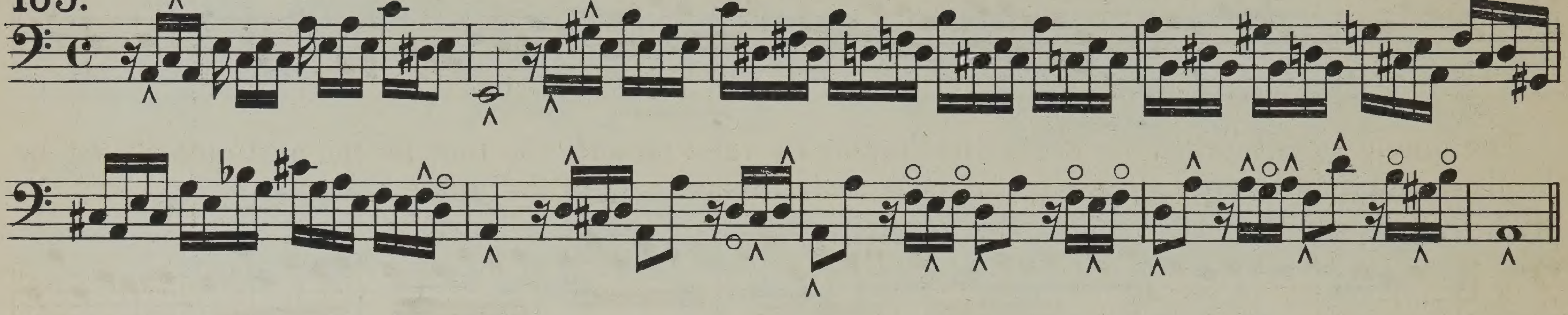
* Change feet rapidly from Left to Right.

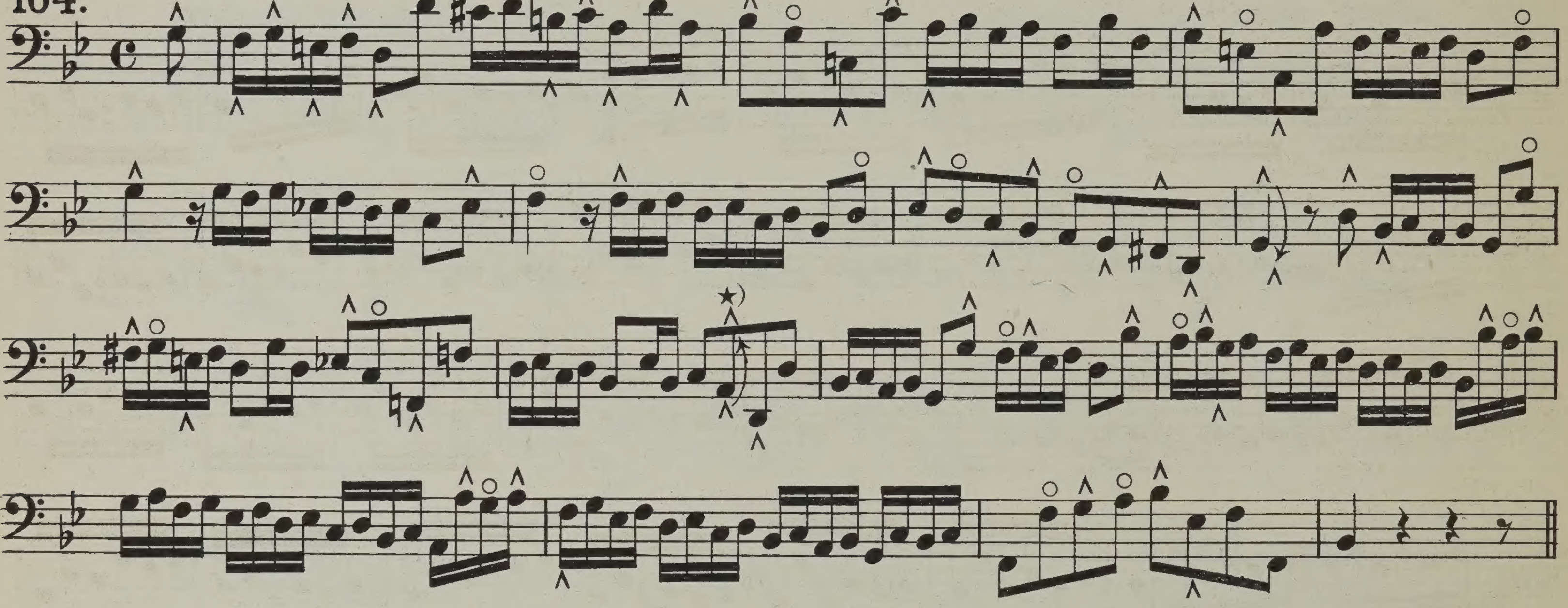
162.



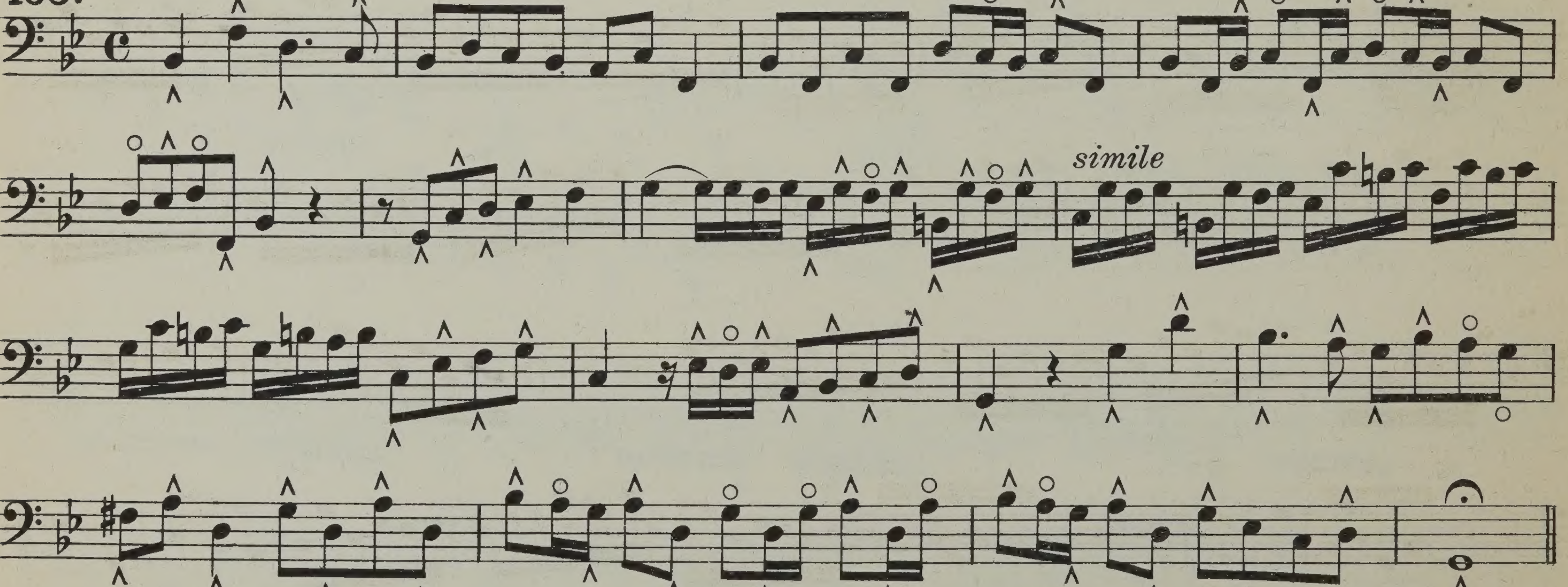
163.



164.



165.



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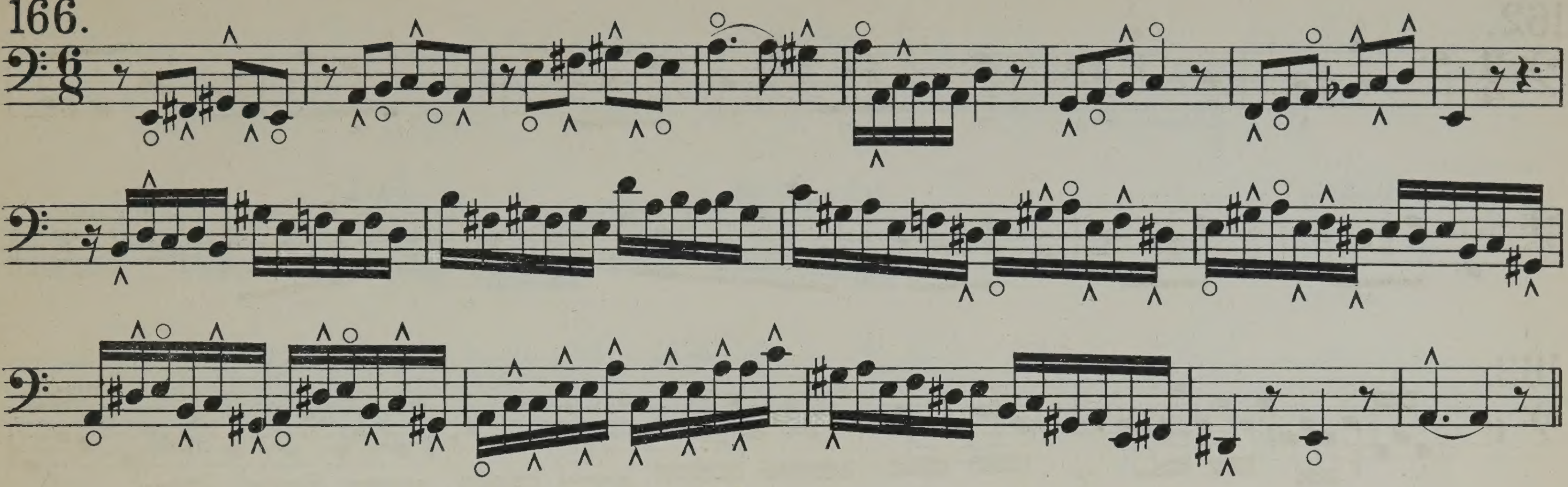
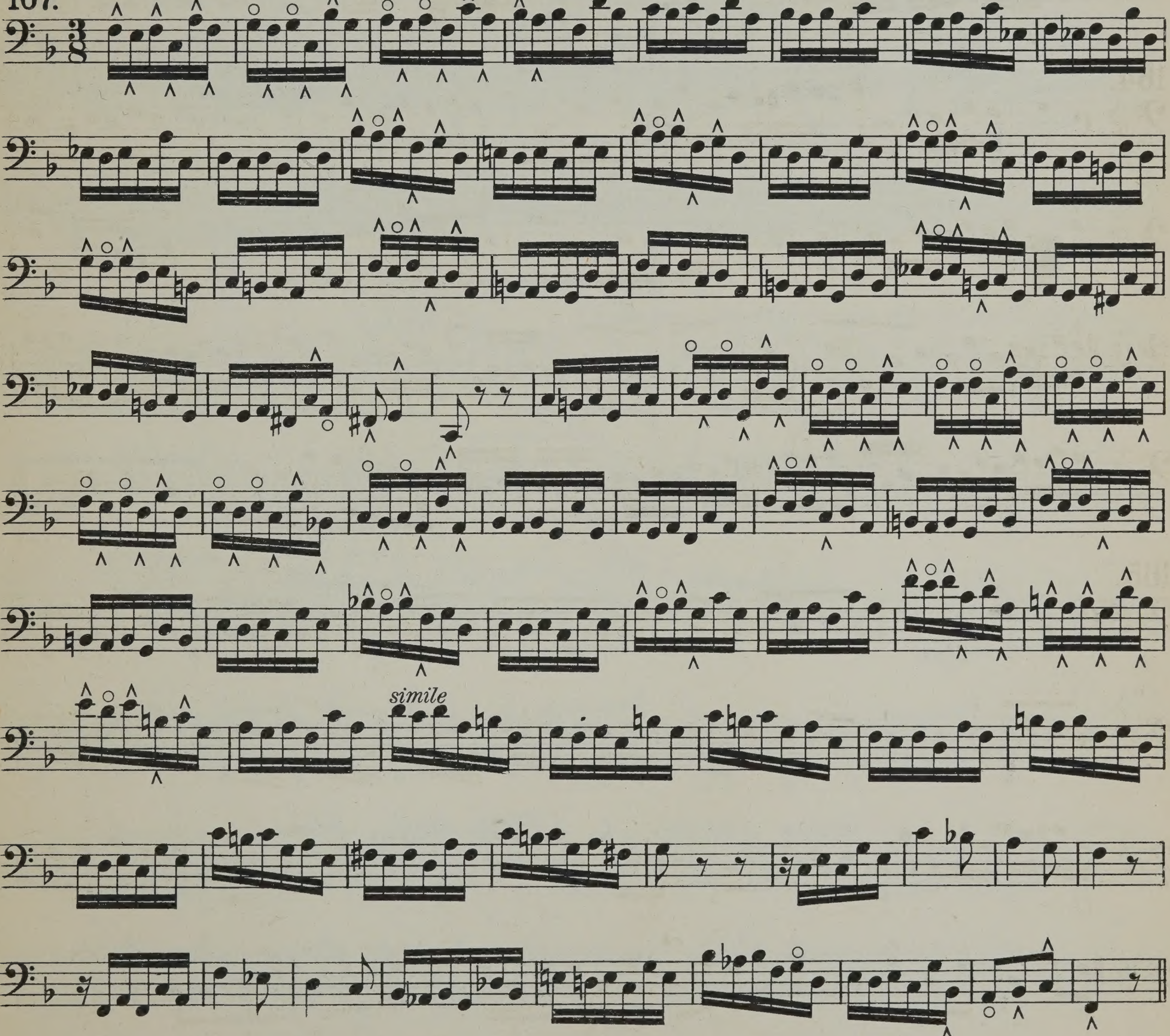
*) Or Right-heel.

166.

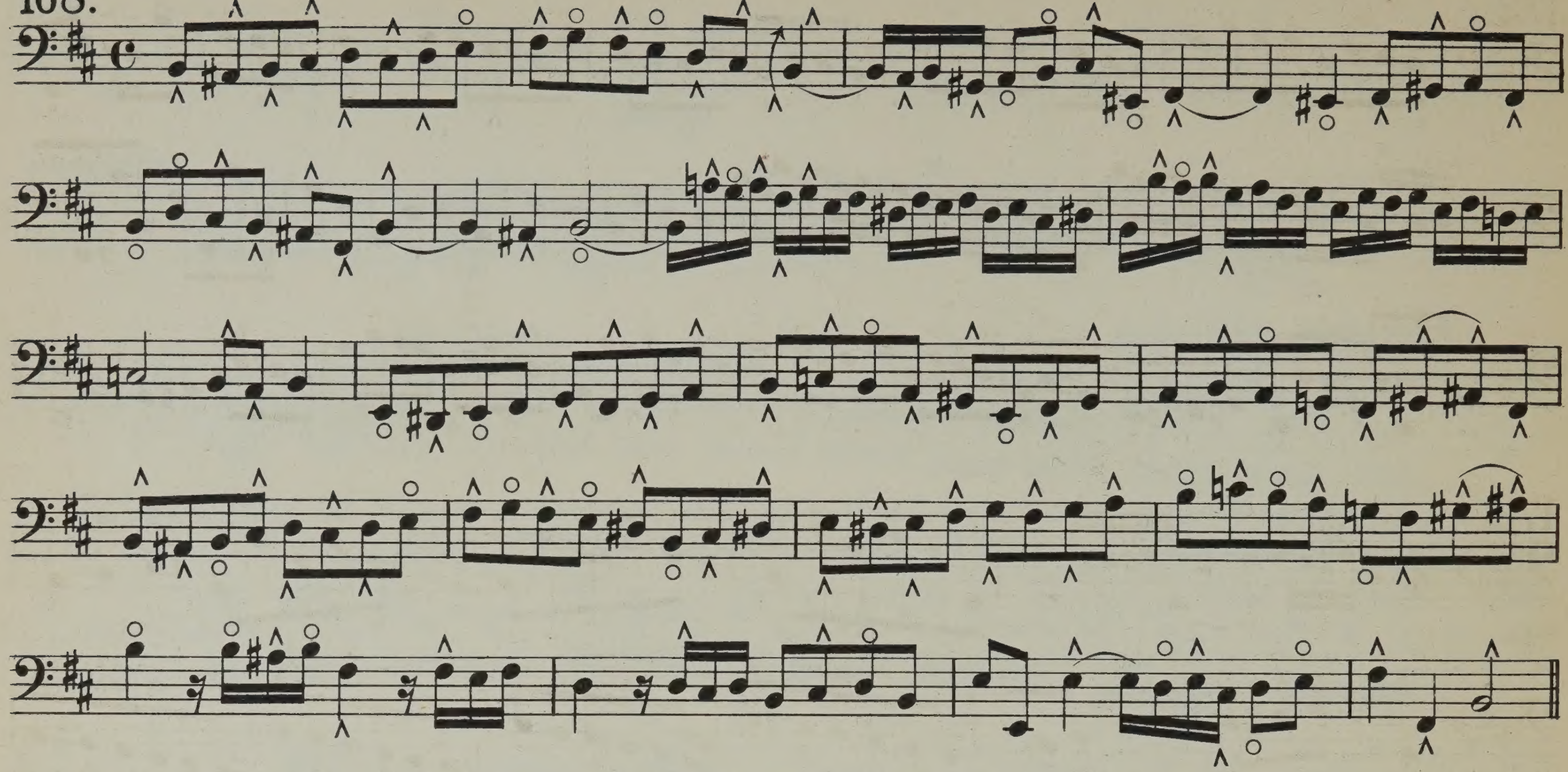


The single notes marked for Right Heel in this Exercise prepare the foot for the next note played by the Toe, and help to produce a careful, neat and graceful turn of the ankle.

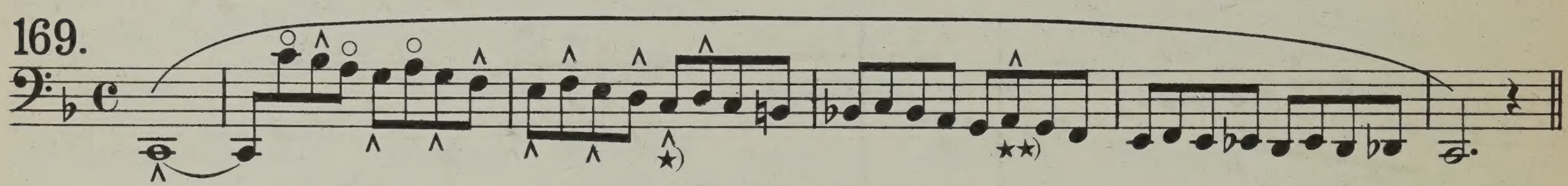
167.



168.



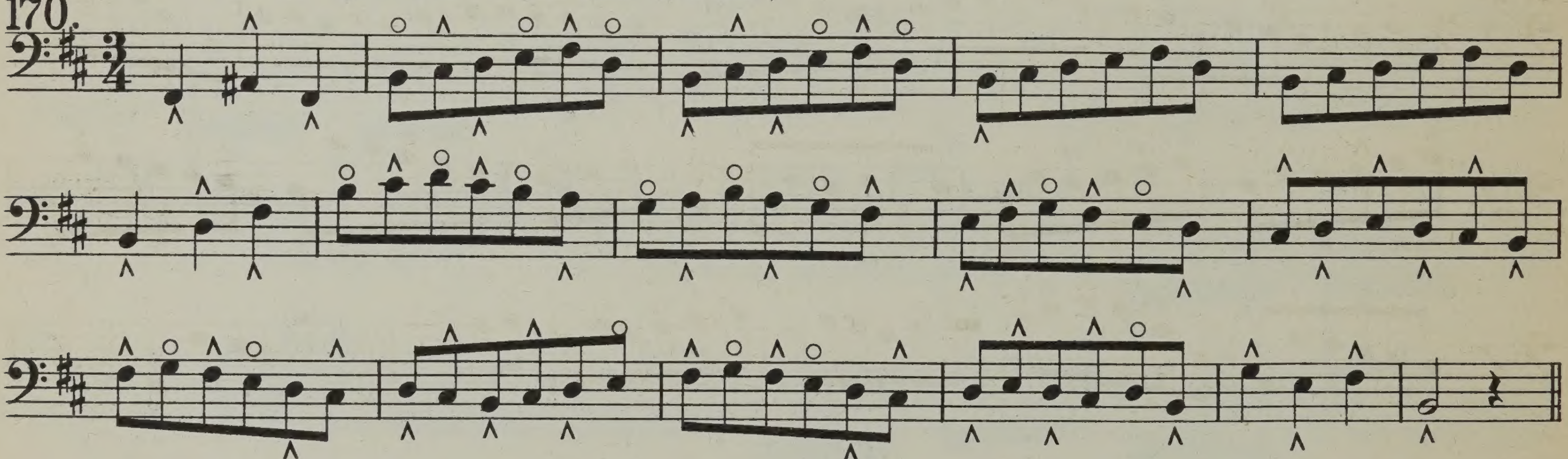
169.



(II.) More Difficult.

(Alternate Toes except where otherwise marked.)

170.



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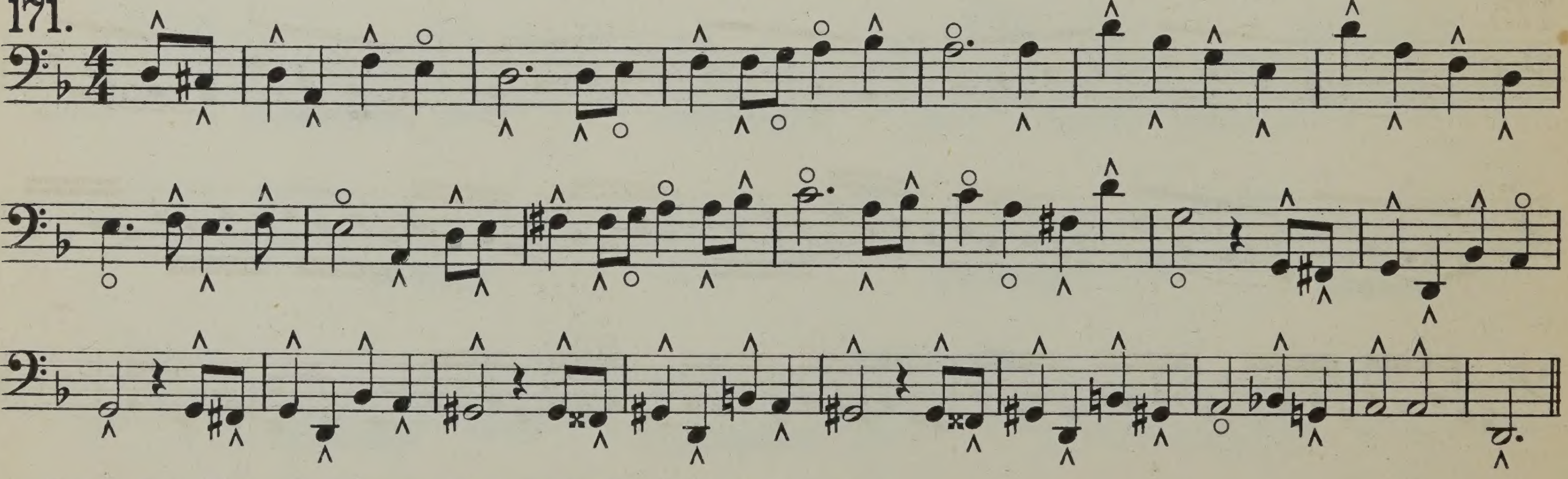

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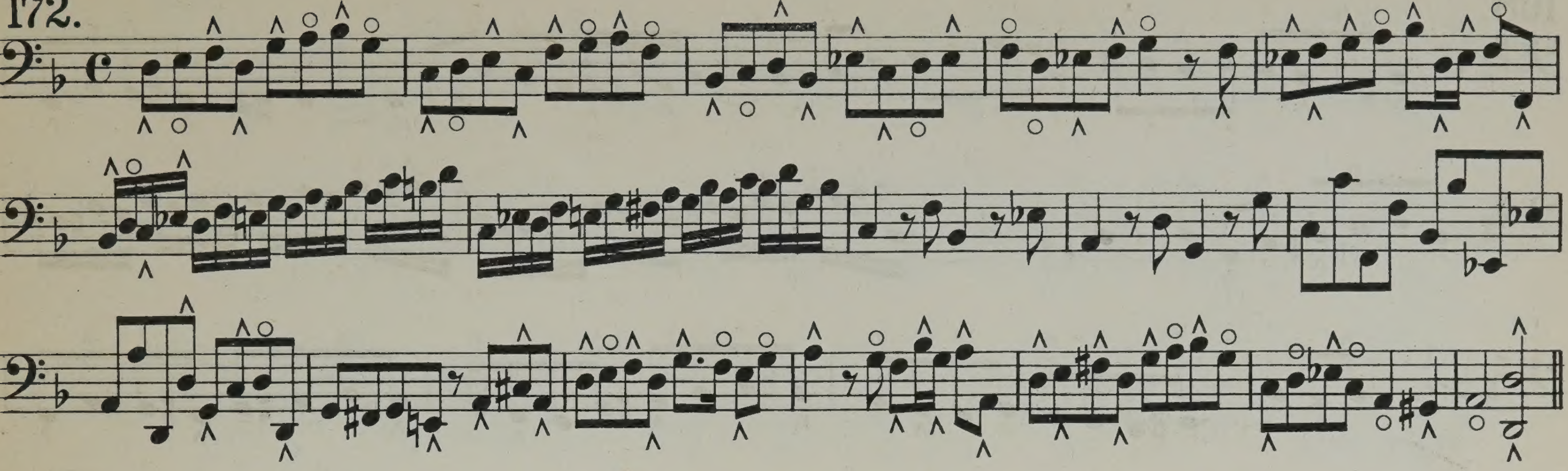
*) For C, Left Toe well forward; pass Right foot behind for D following.

**) From this A keep Toe of right foot in front of left.

172.



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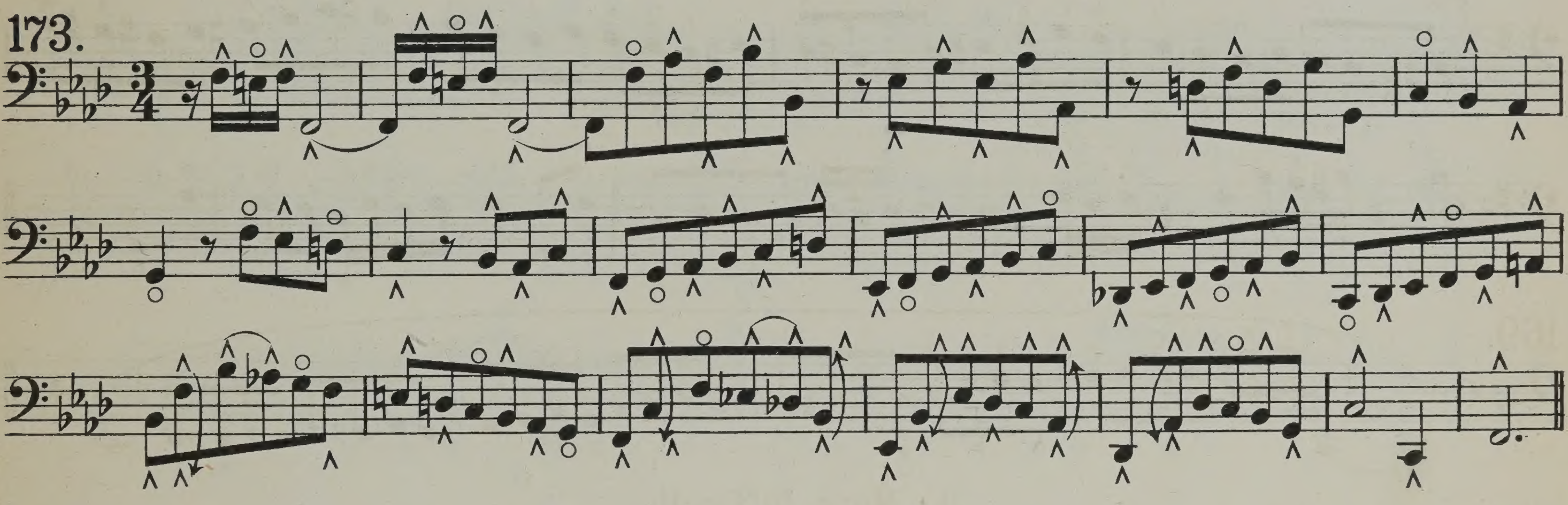

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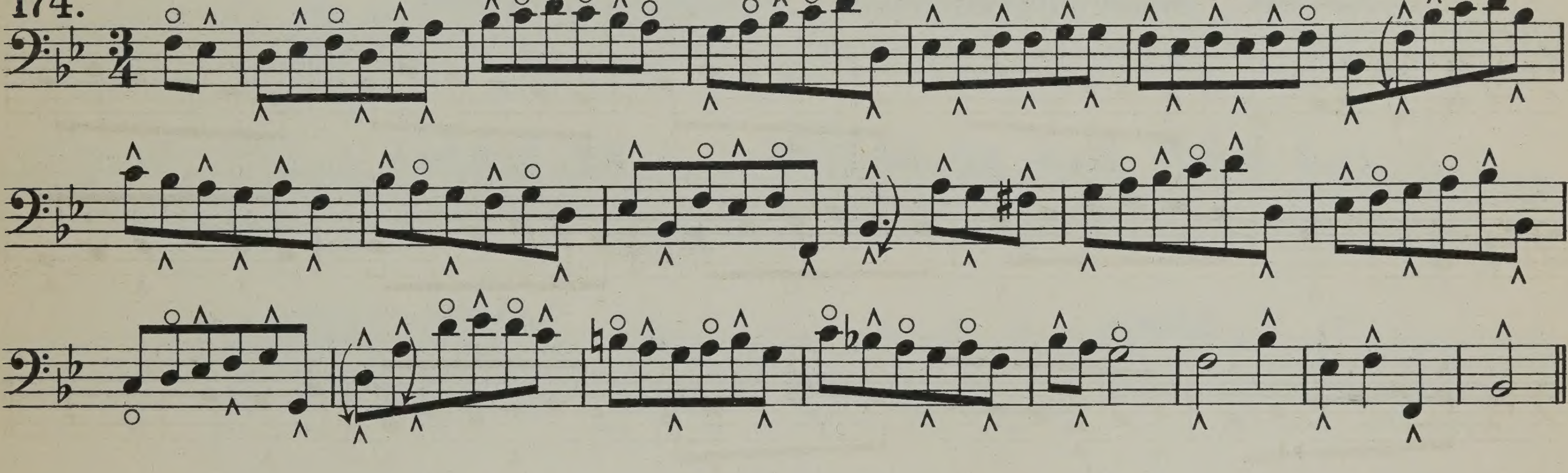

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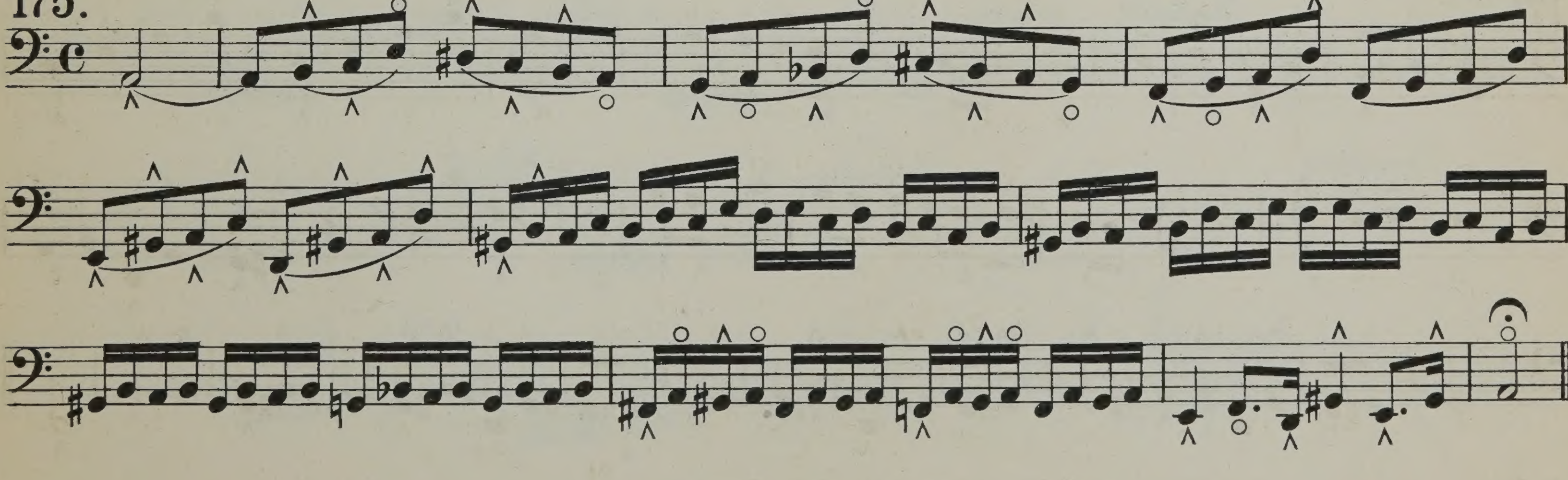

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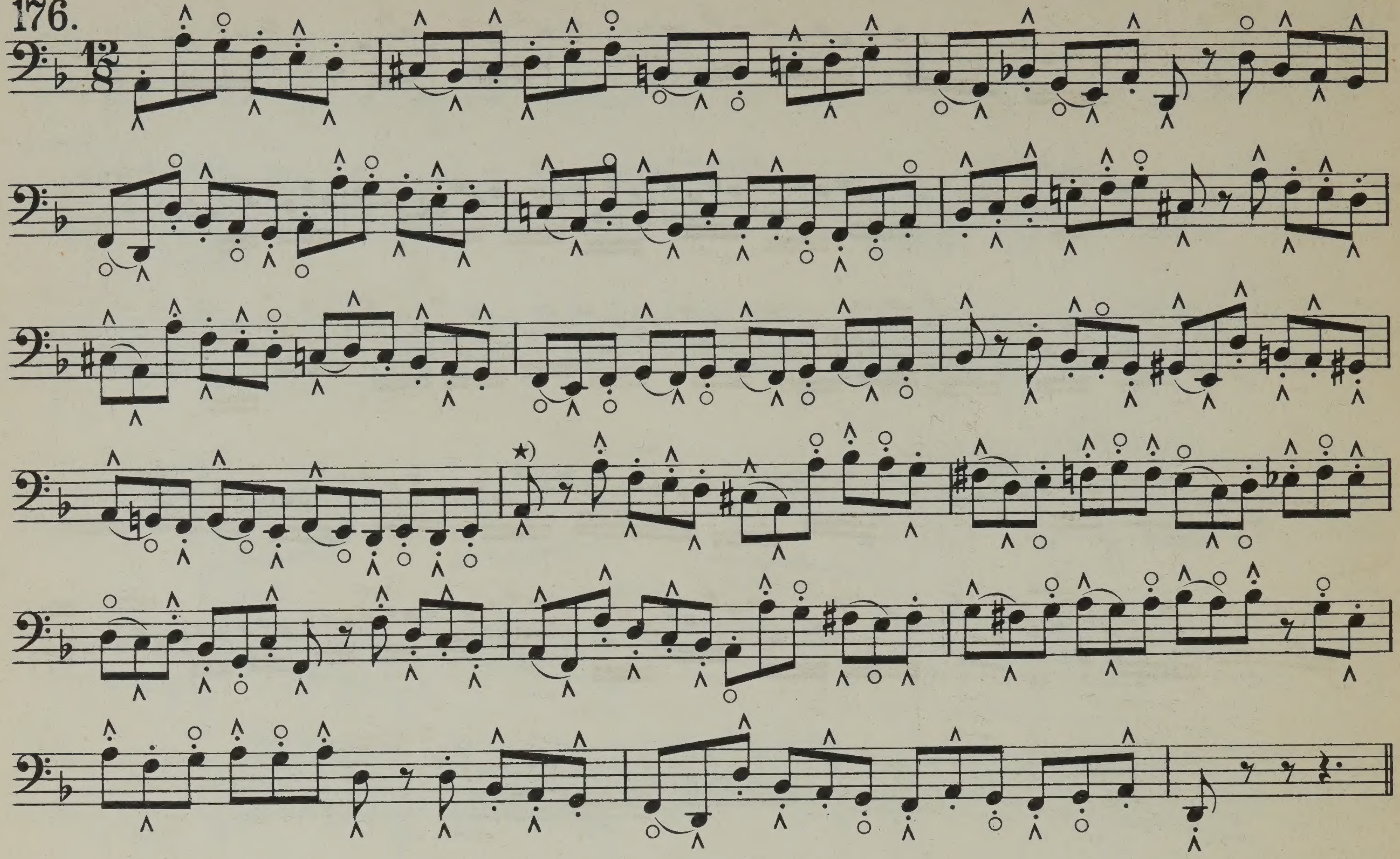

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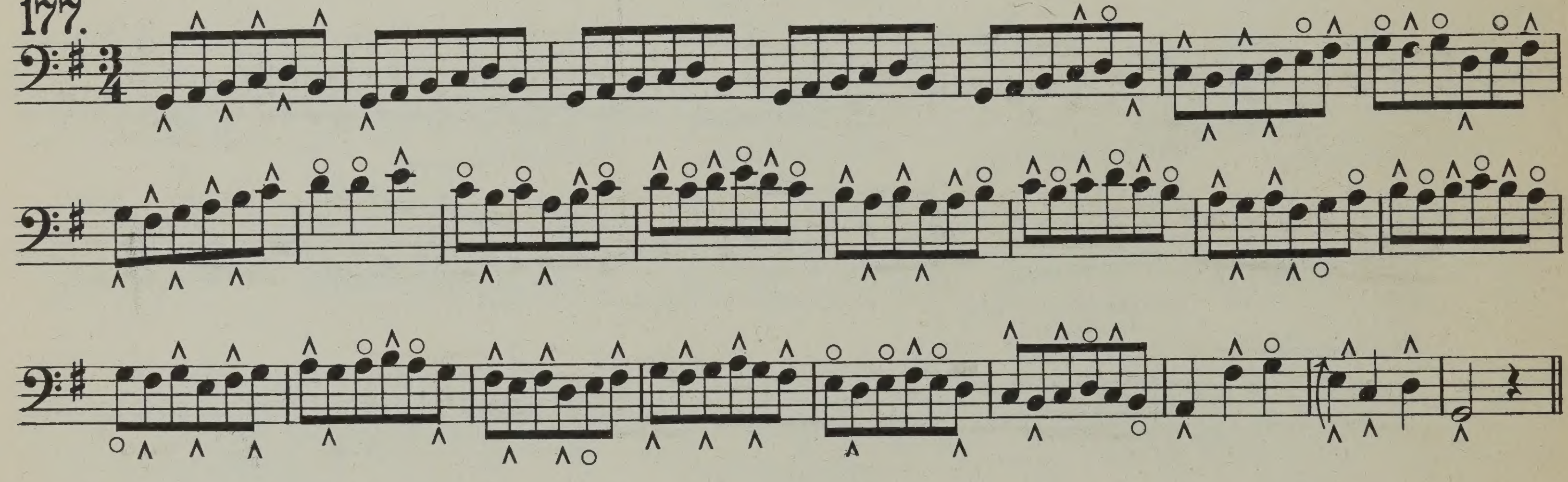

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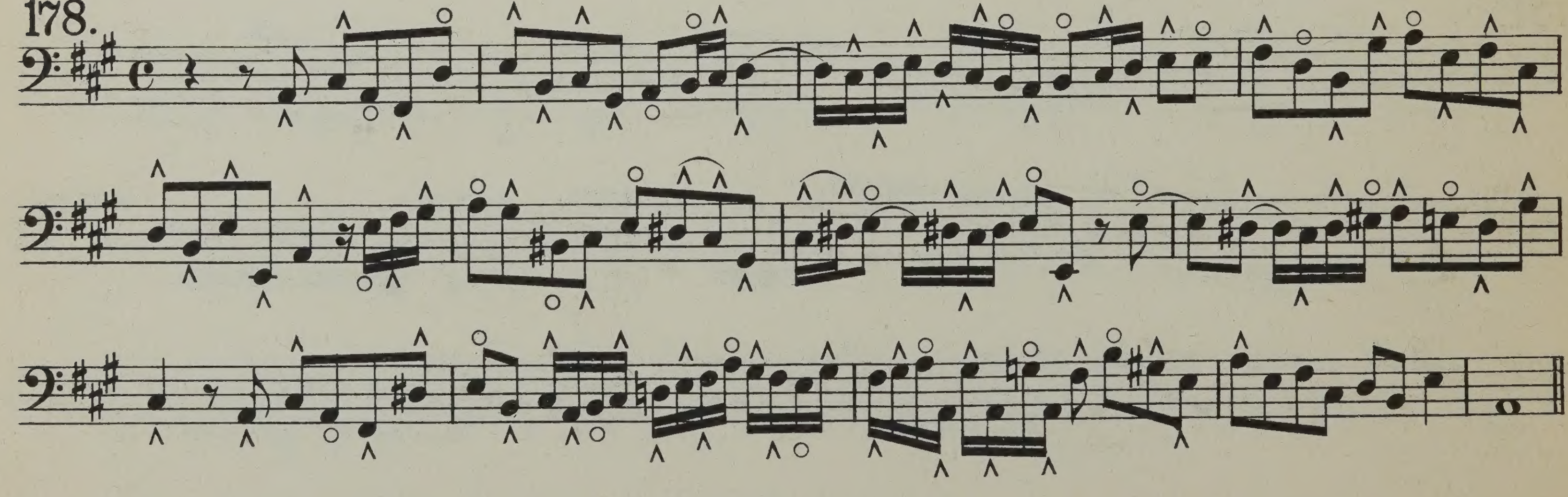

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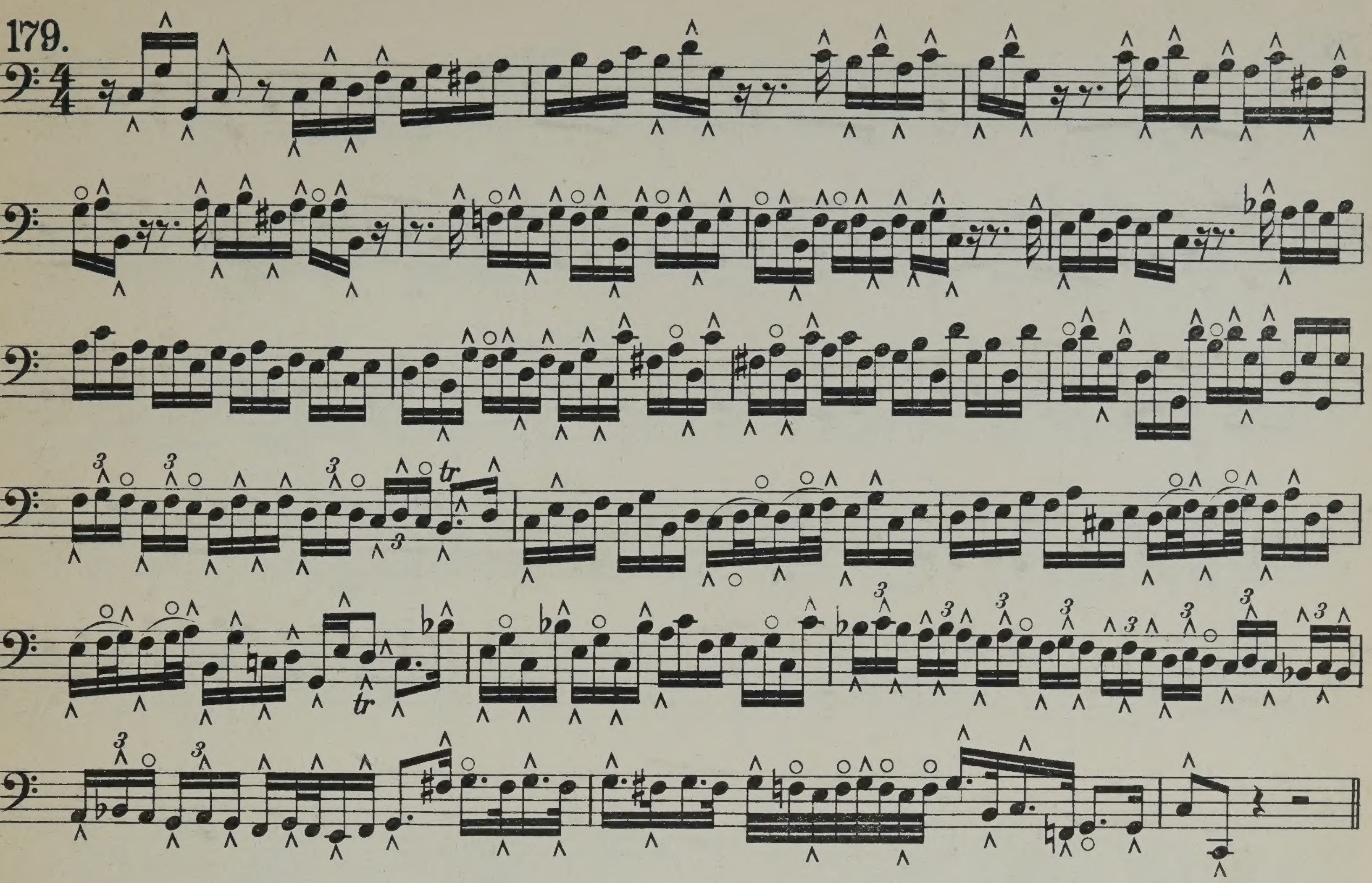
*) Or Right Toe.

179.



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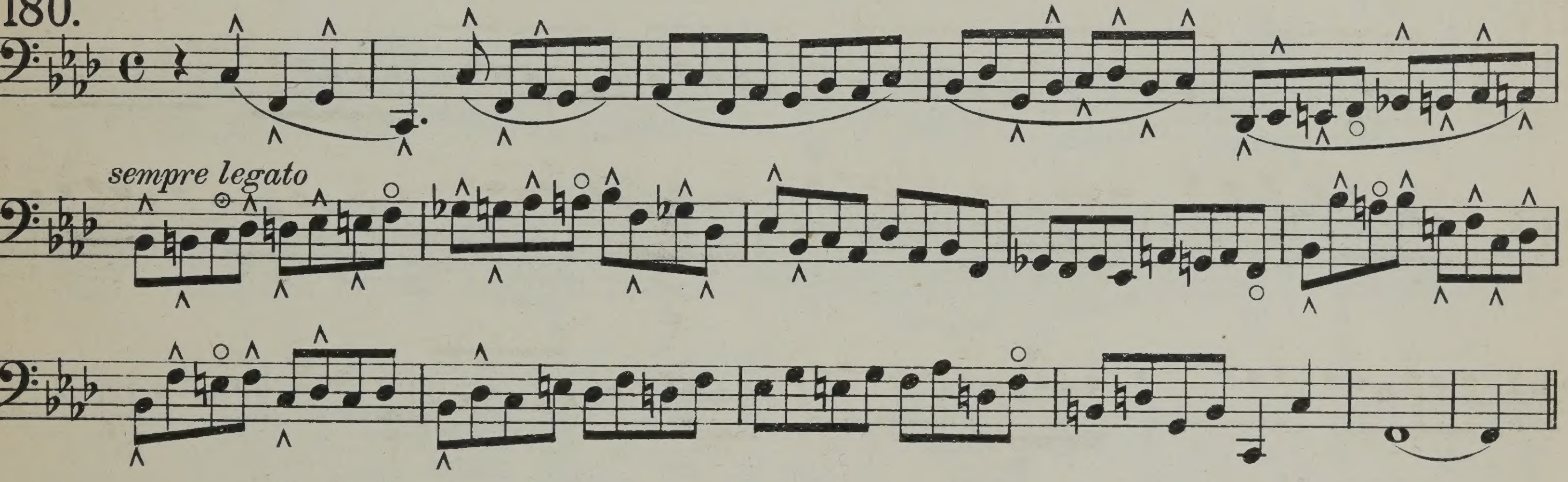
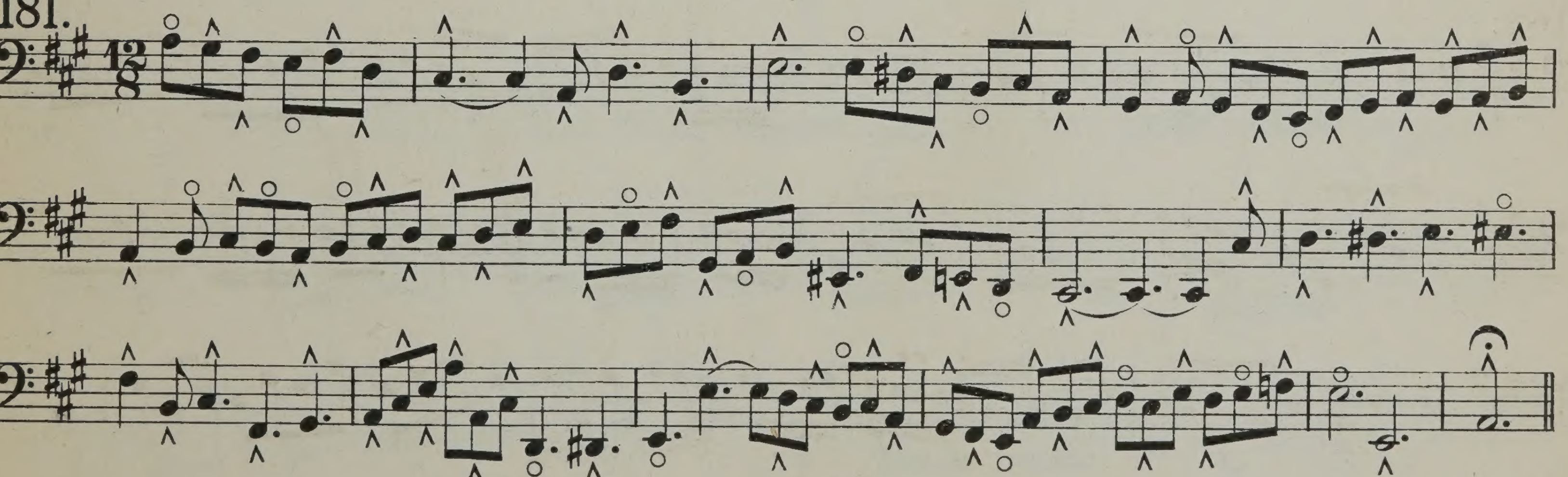

sempre legato

181.



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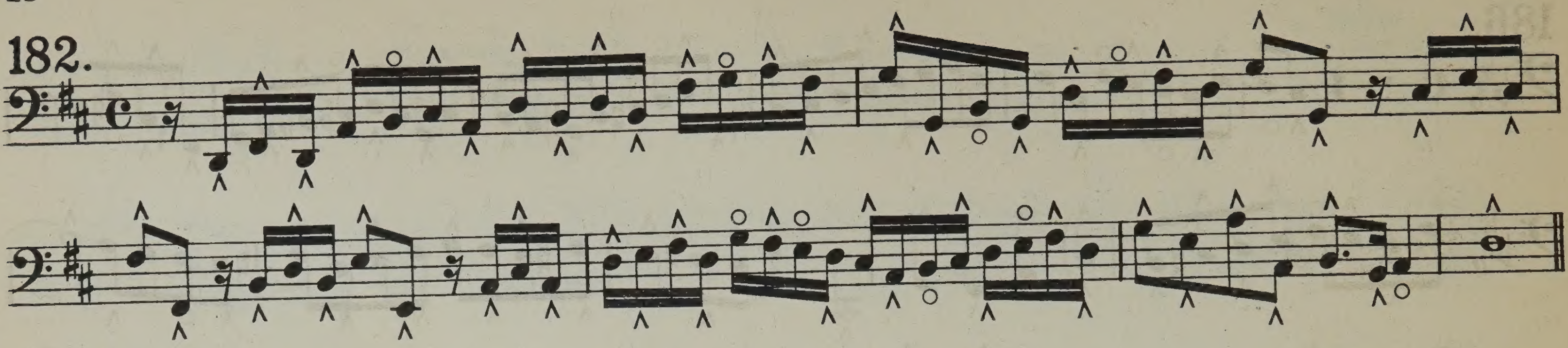

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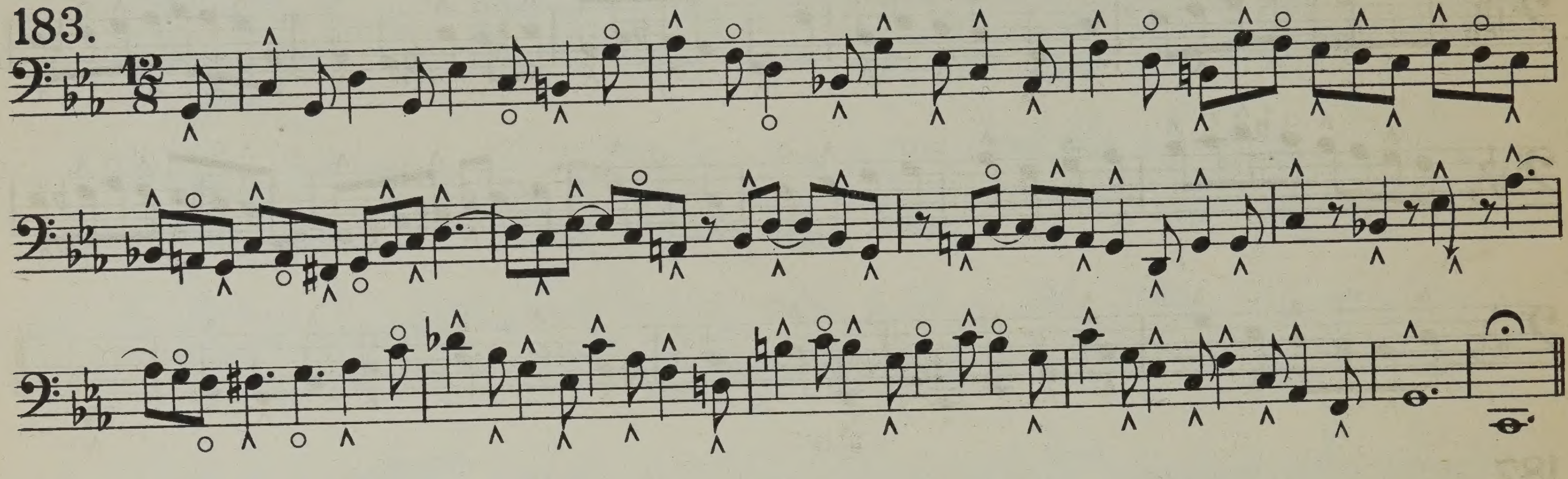

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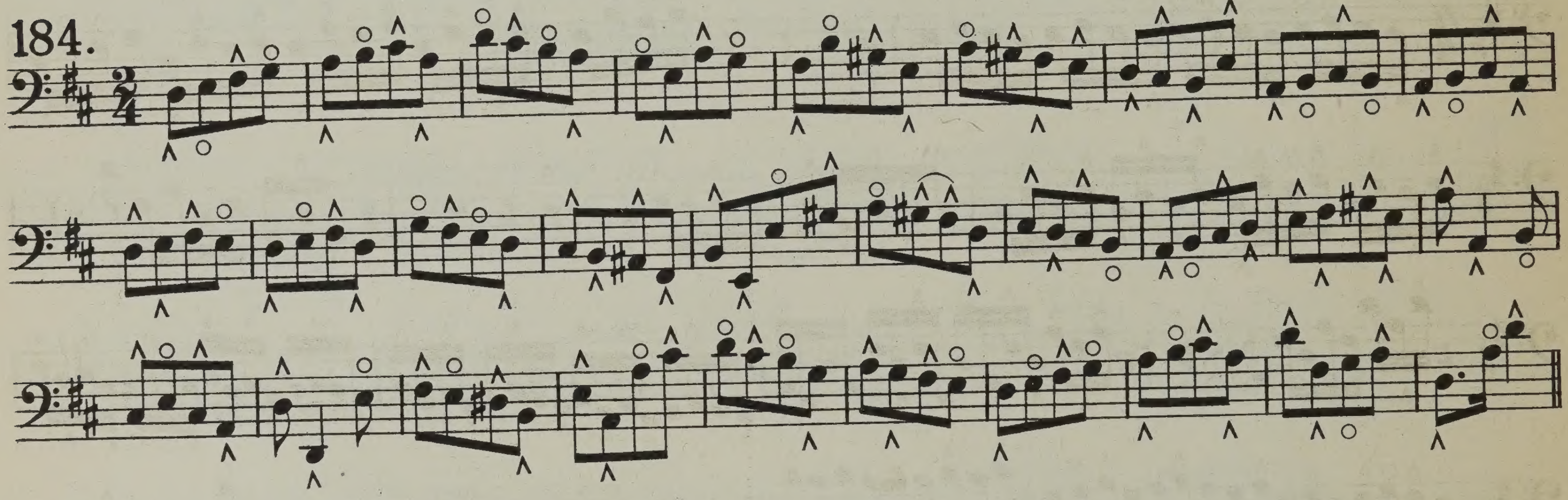

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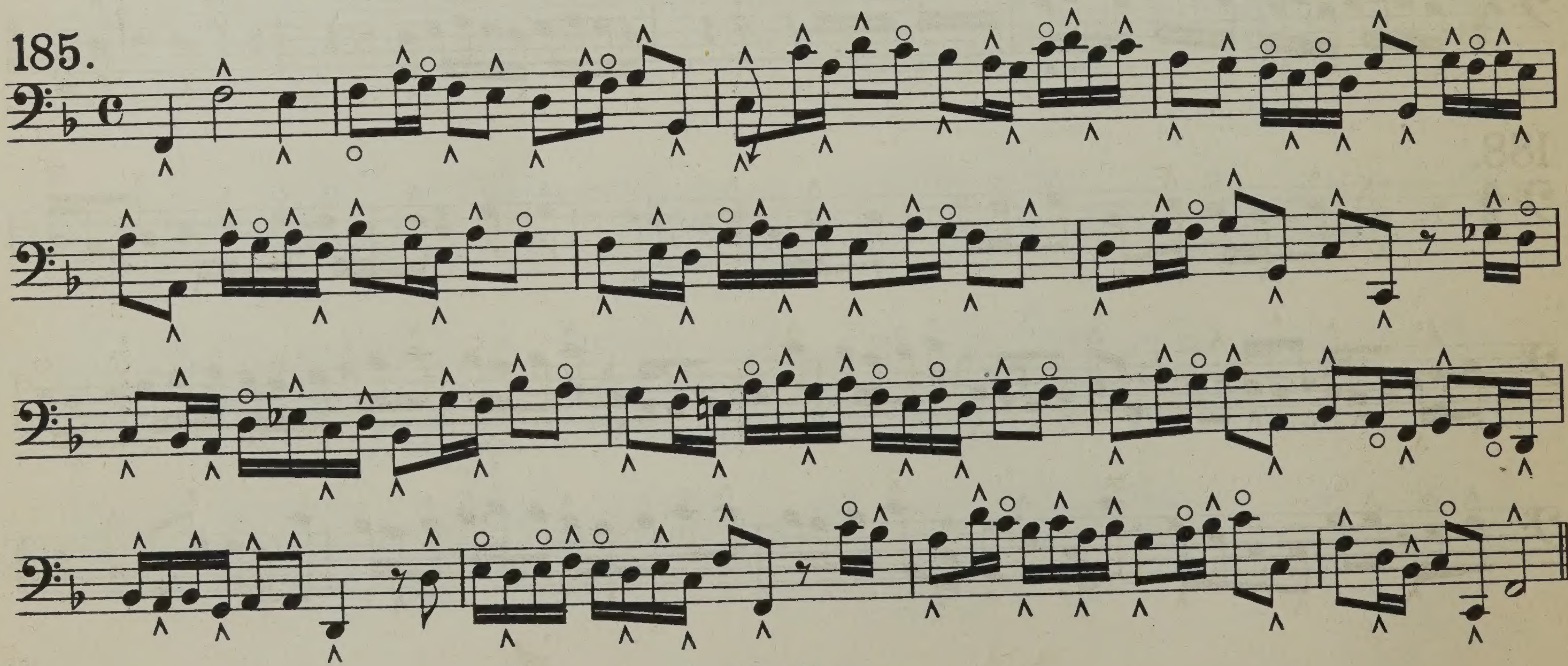

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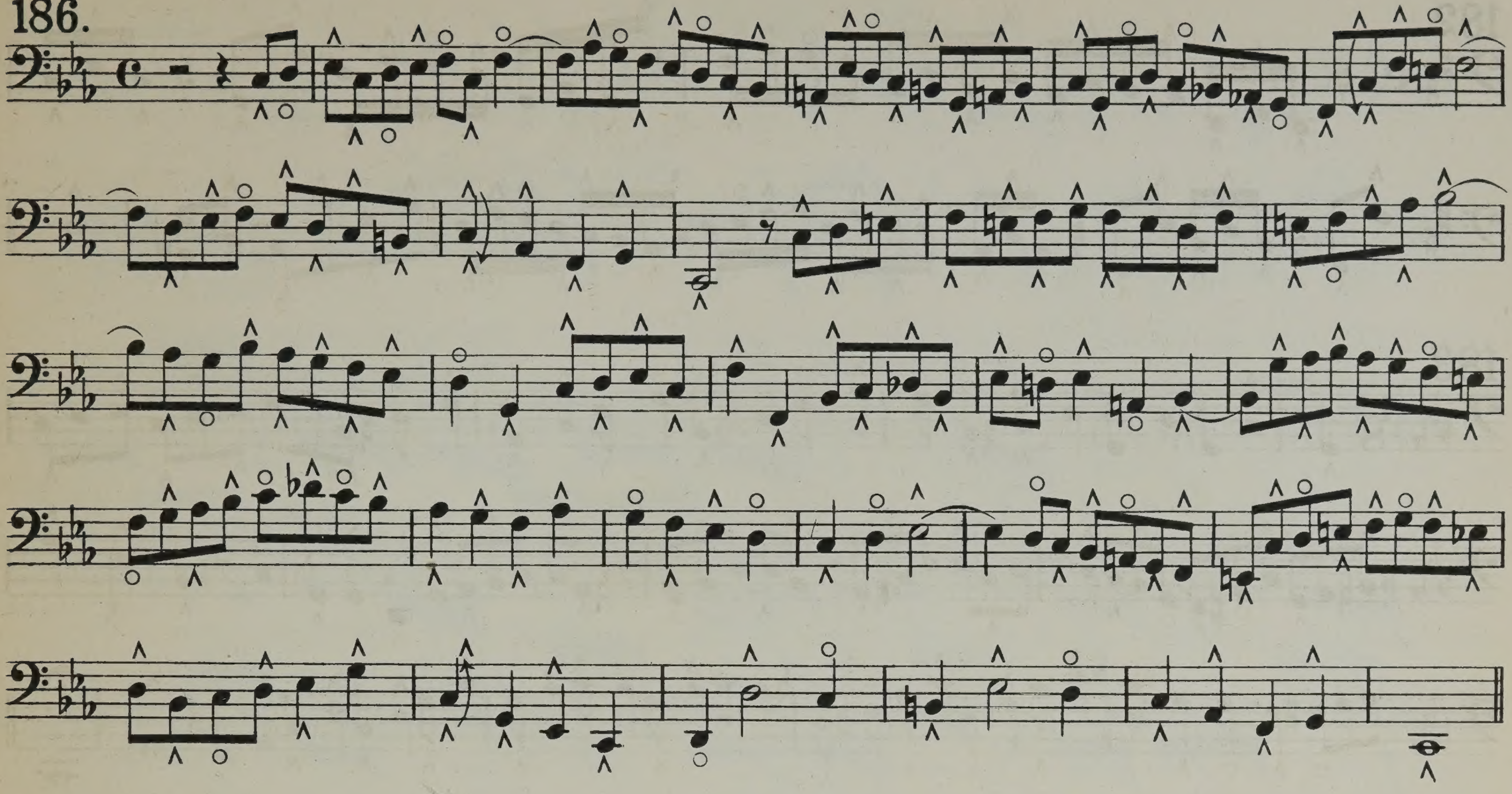

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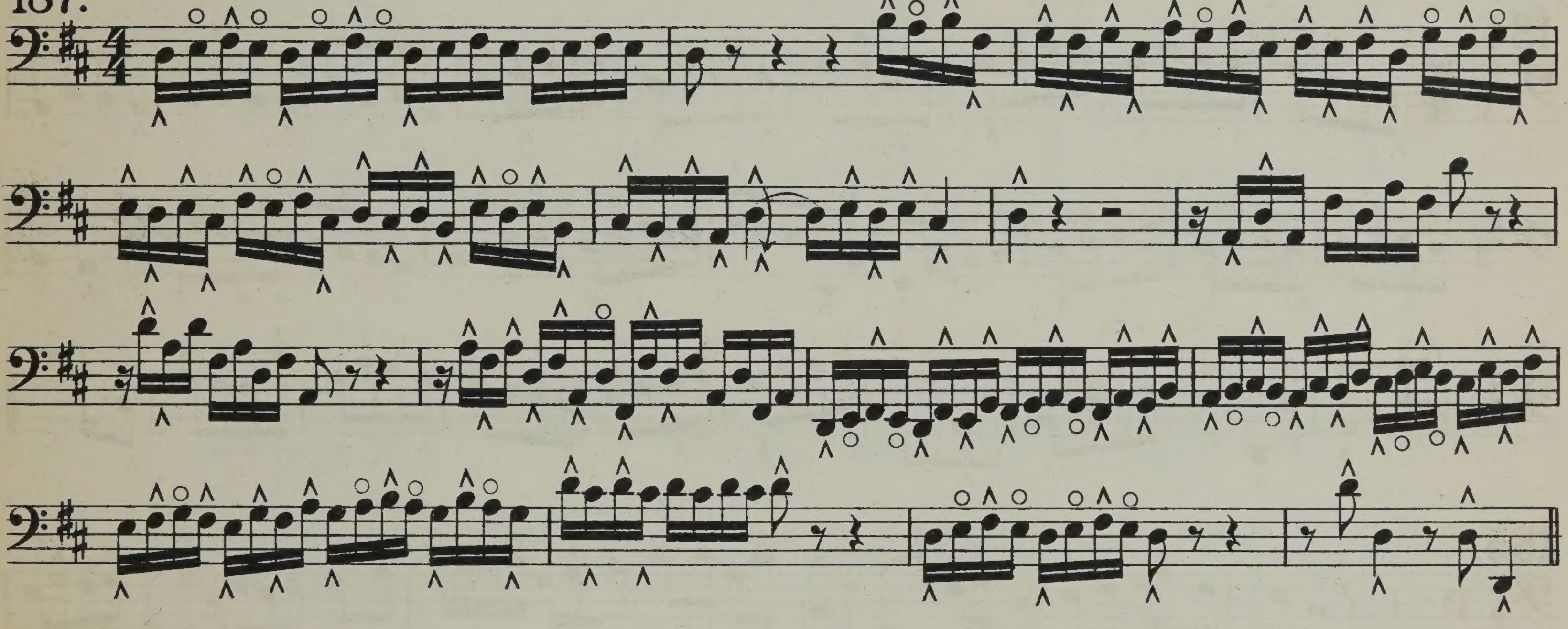

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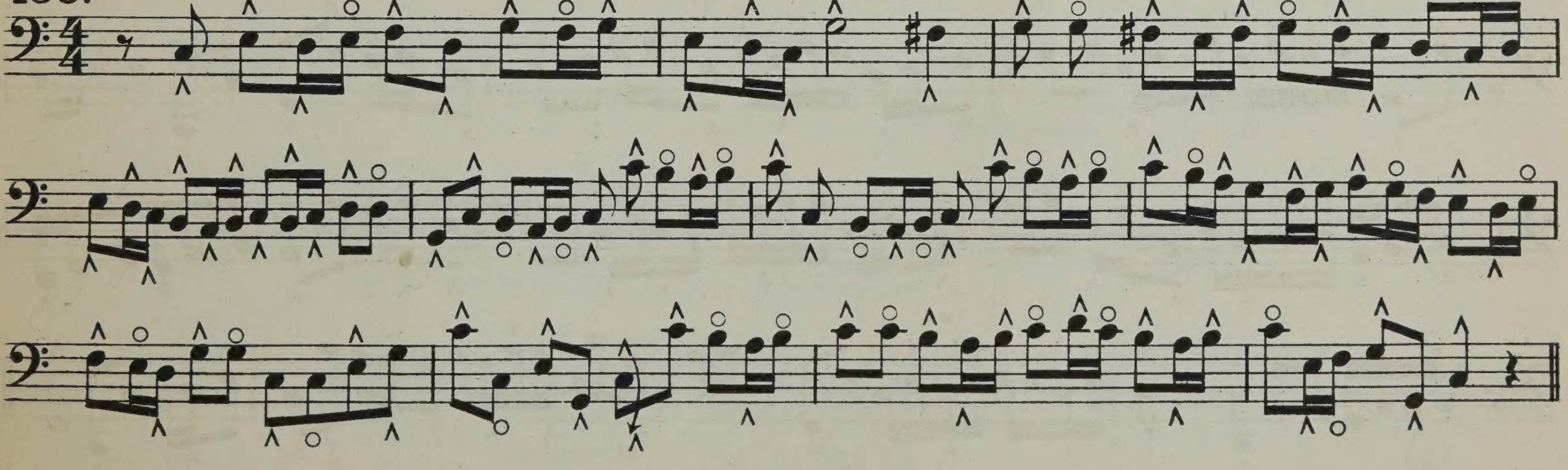

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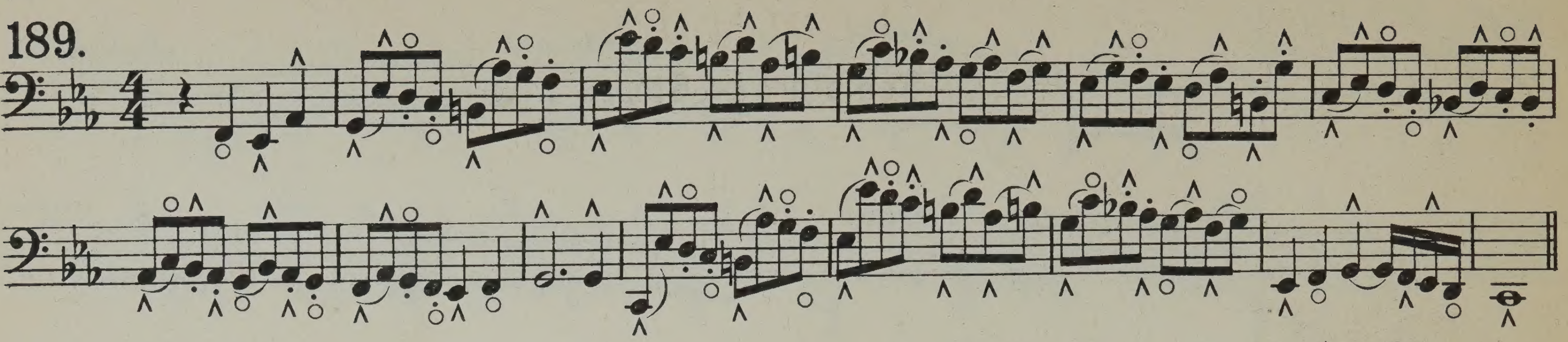

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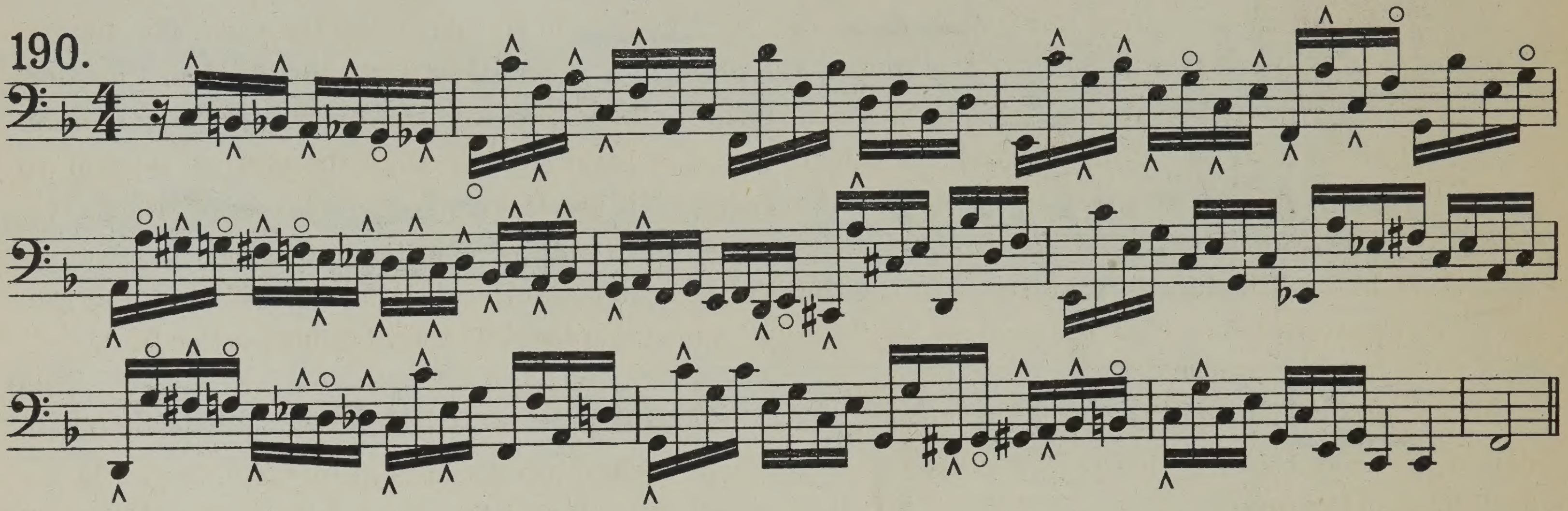

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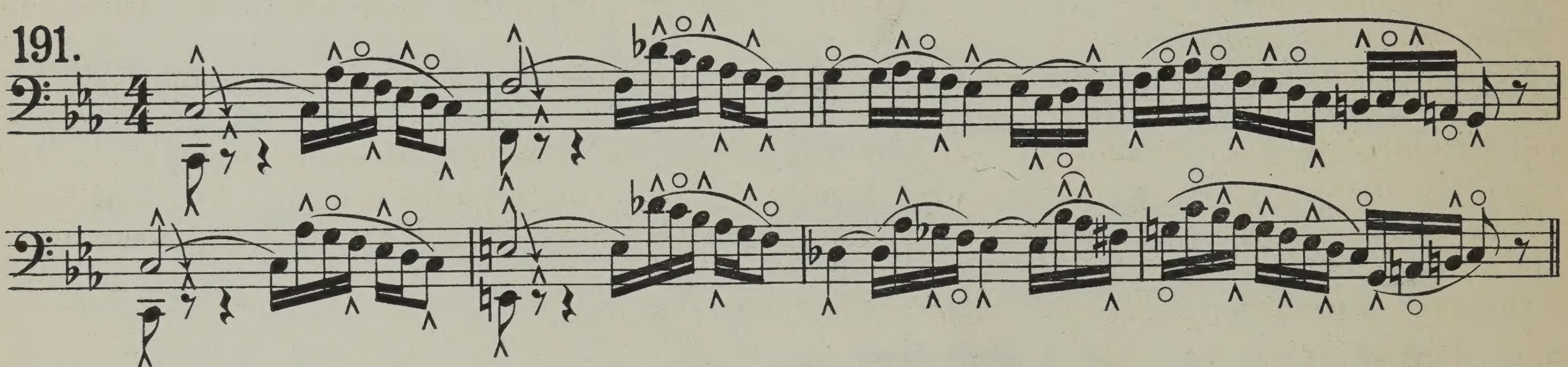

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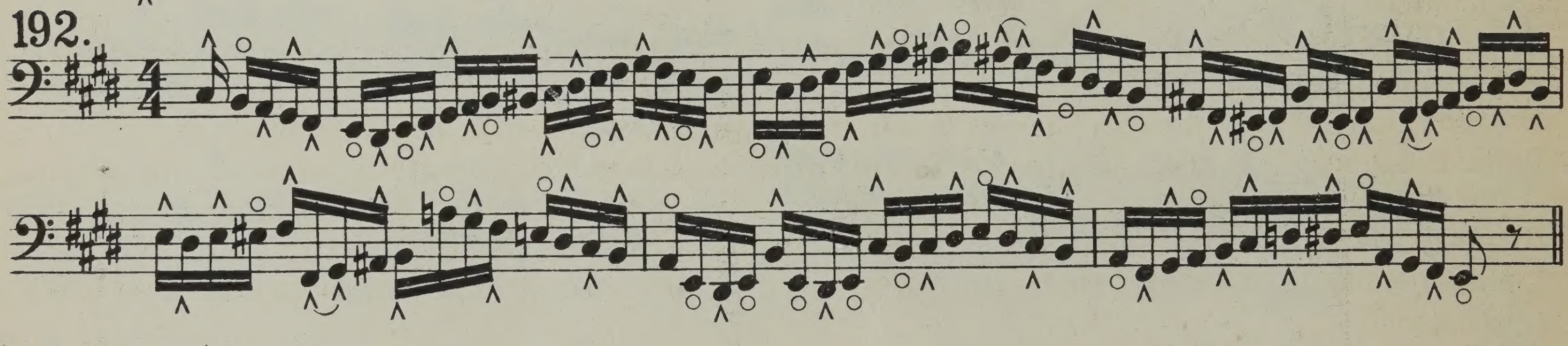

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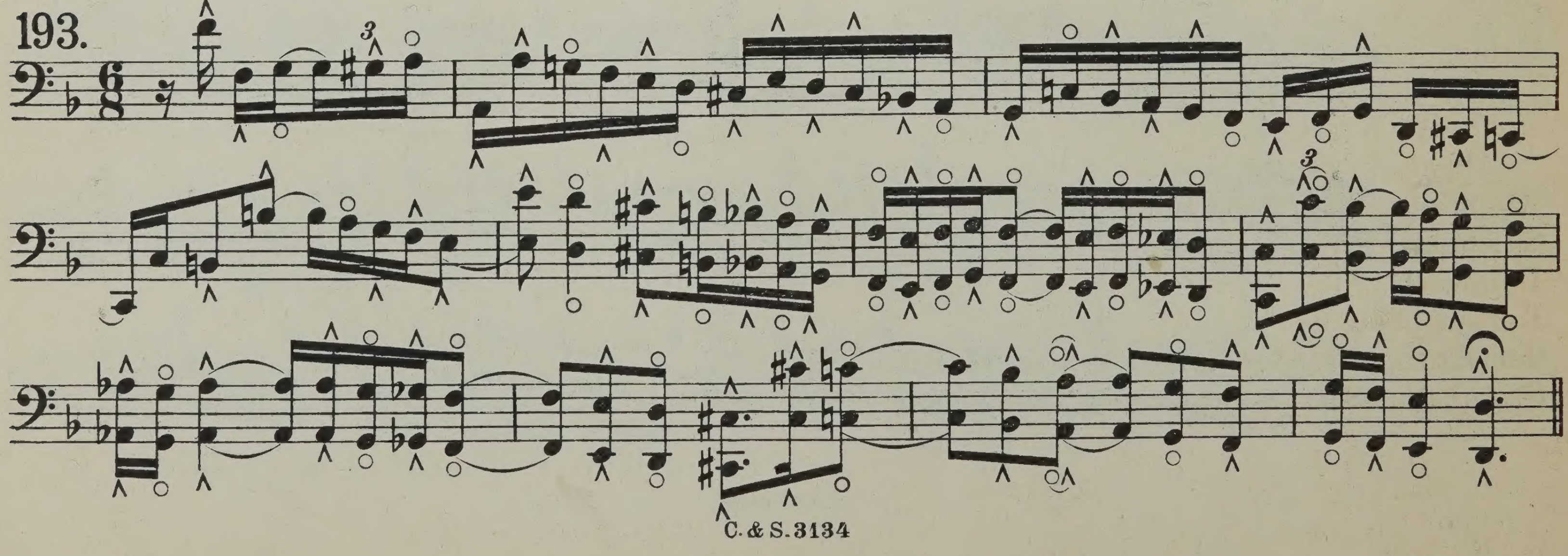


Chapter IX.

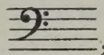
Registers or Stops.

Organ pipes are of two kinds:

(1) **Flue** pipes; sounded by wind blown through them on the same principle as the ordinary tin-whistle.

(2) **Reed** pipes; sounded by means of flexible tongues made to vibrate by the wind. The tongue is attached to a “slot” at the foot of the pipe; it is generally a little larger than the slot, and “beats” or strikes against it as it vibrates, (like that of the ordinary Clarinet of an orchestral or military band). If the tongue is a little smaller than the slot, it is said to be “free,” (as in the Concertina or Harmonium). Hence there are two classes of “Reeds,” viz. “Beating Reeds” and “Free Reeds.” Free reeds are only found in large organs.

N. B. In the Clarinet of the orchestra the vibrating tongue is itself called the “reed”; in an organ pipe the “reed” is the portion of the tube containing the slot, the vibrating portion being called “the tongue.”

A flue pipe 8 ft in length gives the note , the lowest note on the Manuals: this is therefore called the “8 ft C.” If a flue pipe is closed (or “stopped”) at the top it sounds an octave lower; hence a stopped 4 ft pipe also gives “8 ft C.” The stopped 4 ft pipe is said to be of 8 ft **tone**; (the open pipe being of 8 ft **length**.)

All organ stops which produce notes at the same pitch as written, – i. e. in unison with the Pianoforte,– are called **unison**, or 8 ft, stops.

Stops which give the notes an octave **lower** than written are called 16 ft stops, (or **Double** stops).

Similarly, 4 ft stops sound an octave higher than the written notes, 2 ft stops sound two octaves higher; while a 32 ft stop sounds **two octaves lower** than an 8 ft, or unison, stop. **Compound Stops** have two or more pipes to each note; as Mixtures, &c

The pitch of each stop is generally indicated on the Stop Knob.

Chief Flue Stops:

Open Diapason, 16 ft. Full rich round tone; generally a pedal stop; also used on the Great as a “Double Diapason, 16 ft.”

Bourdon, 16 ft. Stopped wood pipes of a soft rather full tone: generally on the Pedals.

Open Diapason, 8 ft. Full rich tone; the most important stop on the Great. A softer variety is used for the Swell organ.

Stopped Diapason, 8 ft. Stopped wood pipes; soft and sweet tone.

Lieblich Gedackt (**Gedeckt, Gedact,** or **Gedect**) 8 ft. “Lovely decked” stop. A sweet-toned stopped diapason.

Geigen Diapason, 8 ft. “Violin diapason.” A diapason, “voiced” so as to have a “stringy” tone.

Gamba, 8 ft. A cutting, stringy, or even “reedy” tone.

There are many varieties of this stop; e. g. Viol da Gamba, Bell Gamba, Viol, Viole d'Amour, &c

Hohlflöte, 8 ft. “Hollow Flute.” Sweet full tone; used on many Concert organs instead of the stopped Diapason on the Great.

Rohrflöte, 8 ft. “Reed Flute.” A sweet-toned Flute stop.

Salcional, 8 ft **Dulciana**, 8 ft **Keraulophon**, 8 ft	Soft, and somewhat “stringy” tone.

Gemshorn, 8 ft. A bright, but somewhat thin tone.

Clarabella, 8 ft. A small Open Diapason of “fluty” character.

Principal, or **Octave**, 4 ft. Full-toned, and bright.

In tuning an organ the scale is set on the "Great" Principal and the other stops are tuned from it.

Harmonic Flute, 4 ft. Sweet bright full tone. The pipes are pierced at the middle so as to give the octave instead of the fundamental note of each pipe.

Claribel Flute, 4 ft.
Waldflöte, 4 ft.
Flute, 4 ft.
Suabe Flute, 4 ft.
} Sweet "fluty" tone.

Salicet. 4 ft.
Gemshorn, 4 ft.
Geigen Principal, 4 ft.
} Bright and rather stringy.

Fifteenth, 2 ft. Bright, and piercing.

Piccolo, 2 ft.
Flageolet, 2 ft.
} Bright, but sweeter, and more "fluty."

Quint, 6 ft (5 ft 4 in). Sounds a 5th above the unison stops; useful in combination.

Twelfth, or **Octave Quint**, 3 ft (2 ft 8 in). Adds brightness to the full organ.

Compound Flue Stops.

Mixture
Sesquialtera
Furniture
Cornet
} These have 2, 3, or more pipes of different pitch to each note, and add fulness and brilliancy to the full organ.

Chief Reed Stops.

Contra Fagotto, 16 ft. "Double Bassoon." A soft reed, generally on the Pedal.

Contra Posaune (or **Trombone**) 16 ft. Loud and somewhat blatant.

Ophicleide (or **Bombard**) 16 ft. Of great power and grandeur; the Pedal Bass of the Tuba.

Double Trumpet, 16 ft. Similar to the Posaune, 16 ft.

Oboe, (**Hautbois**, or **Hautboy**), 8 ft. A sweet-toned reed; generally on the Swell.

Clarinet, (or **Cremona**). A "Solo" reed; generally on the Choir.

Horn, 8 ft.
Cornopean, 8 ft.
} Of good round tone; generally on the Swell.

Trumpet, 8 ft. A loud, but often thin and blatant stop.

Tromba, 8 ft. A loud and rich trumpet stop.

Tuba, 8 ft. A very powerful stop, generally on a heavy pressure of wind.

Clarion, 4 ft. A very bright tone, but shrill.

Special Solo Stops: "Fancy" Stops.

Orchestral Oboe, 8 ft.
Orchestral Clarinet, 8 ft.
Corno di Bassetto, 8 ft.
Cor Anglais, 8 ft.
} Delicate reed-stops, specially voiced to imitate the instruments whose names they bear. The Cor Anglais has generally "free" reeds.

Orchestral Flute
Orchestral Piccolo
} Flue stops specially voiced.

Vox Humana, (or **Voix Humaine**). A reed stop supposed to imitate the human voice. Except on very expensive and well-kept organs it is rarely a success.

Vox Angelica **Voix Célèstes** **Unda Maris** **Violons Célèstes**	Stops producing an undulating effect, by having two pipes to each note, one pipe being tuned slightly sharper than the other.

Other stops will be met with on large organs, but they are chiefly variants of those given above.

Management of Stops.

A large organ is an aggregate of a vast number of tone-qualities capable of being blended and contrasted in almost infinite combinations. The effectiveness of the instrument depends largely upon the skill, judgment and experience of the player in producing these combinations; if possible the beginner should have a teacher to initiate him into the main principles of registration and also the special peculiarities of various stops. In general, the Composition Pedals (or Pistons) indicate the broad distinctions of *p*, *mf*, *f*, *ff*, &c.

Stops vary considerably on different organs, but the following shows the usual order of drawing them on the Manuals:

(1) Soft 8 ft flue stops.
(2) Louder 8 ft flue stops, and perhaps soft Swell 8 ft reeds.
(3) 4 ft flue stops, and the other Swell reeds.
(4) 2 ft flue stops.
(5) Mixtures, (Double Diapason 16 ft), and heavy reeds on Great.
(6) Octave couplers.

Special effects, use of Solo stops, &c, can only be mastered by a careful study of the particular organ on which they have to be produced.

Many organ pieces have directions for registration which, though they cannot be implicitly followed on small organs, give a sufficient idea of the effects required.

Expression.

While varieties of force and tone-quality can be produced by changing stops or Manuals, a gradual **crescendo** or **diminuendo** can only be obtained by means of the Swell-Pedal.

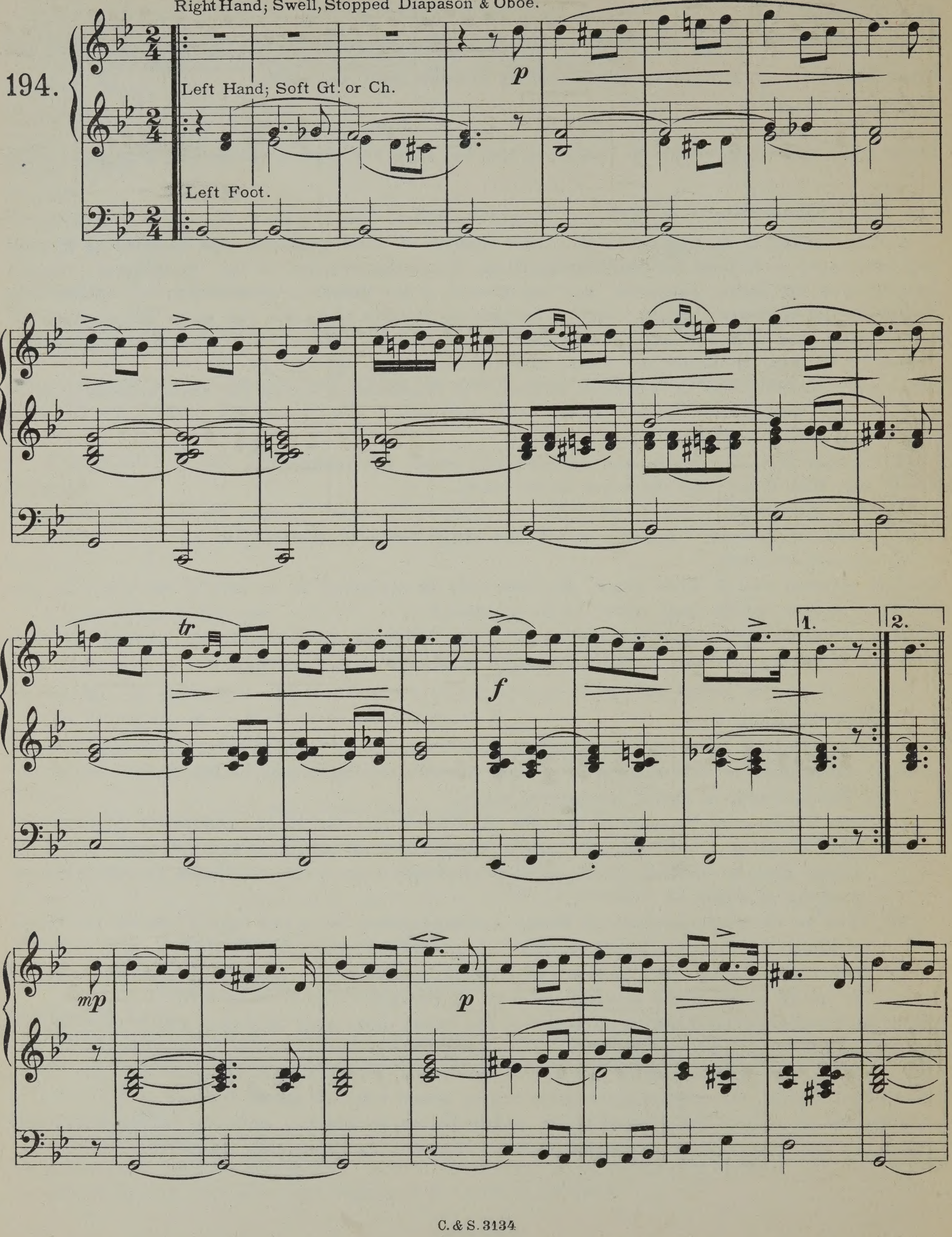
The Swell-Pedal is useful in several ways:

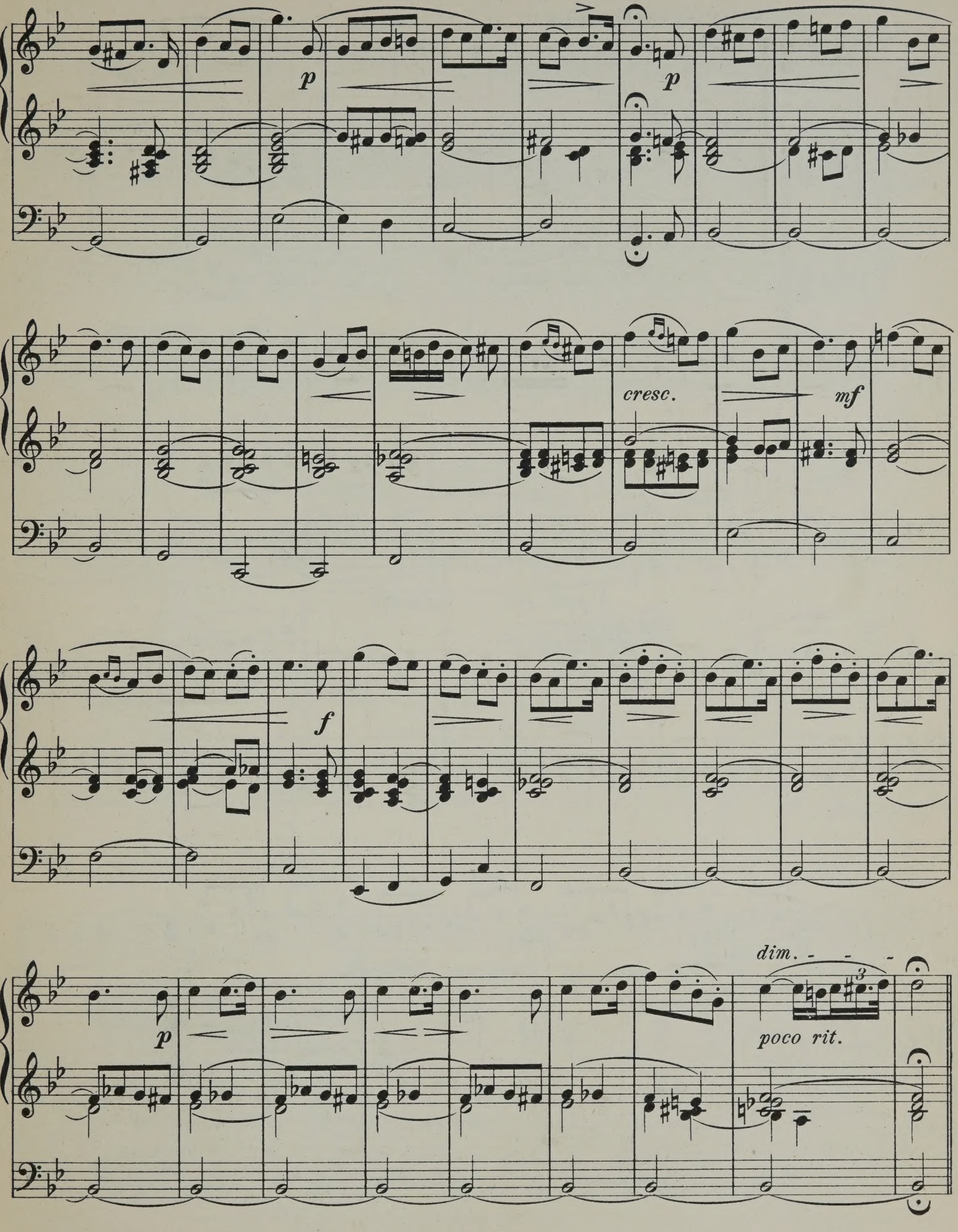
(1) Both hands may be used on the Swell Manual and the stops combined at discretion.
(2) The "Swell to Great" coupler and a selection of Great Stops being drawn: (a) Both hands may be used on Great; or (b) One hand may play a Solo on Great, the other accompanying on Swell.
(3) With no Couplers: (a) Solo on Swell, Accompaniment for a soft stop (or stops) on Great or Choir; (b) Solo on Great or Choir, Accompaniment on Swell.
(4) Either of the above may have a Pedal-Bass, and the Pedals may be uncoupled, or coupled to one (or more) of the manuals as may be thought desirable or effective.

When the Swell-Pedal is in use it is obvious that the Pedal-Bass must be played entirely with the Left foot, using toe or heel as may be convenient. Many tuneful and effective Organ-pieces by Batiste, Grison, and others, require the use of the Swell-Pedal almost continuously; and while the student should not neglect more solid organ music which requires the use of both feet in pedalling, the occasional practice of these lighter pieces provides a pleasing variety, and greatly stimulates the acquirement of tasteful effects of registration. (See also Chap. 10)

194.

Moderato.

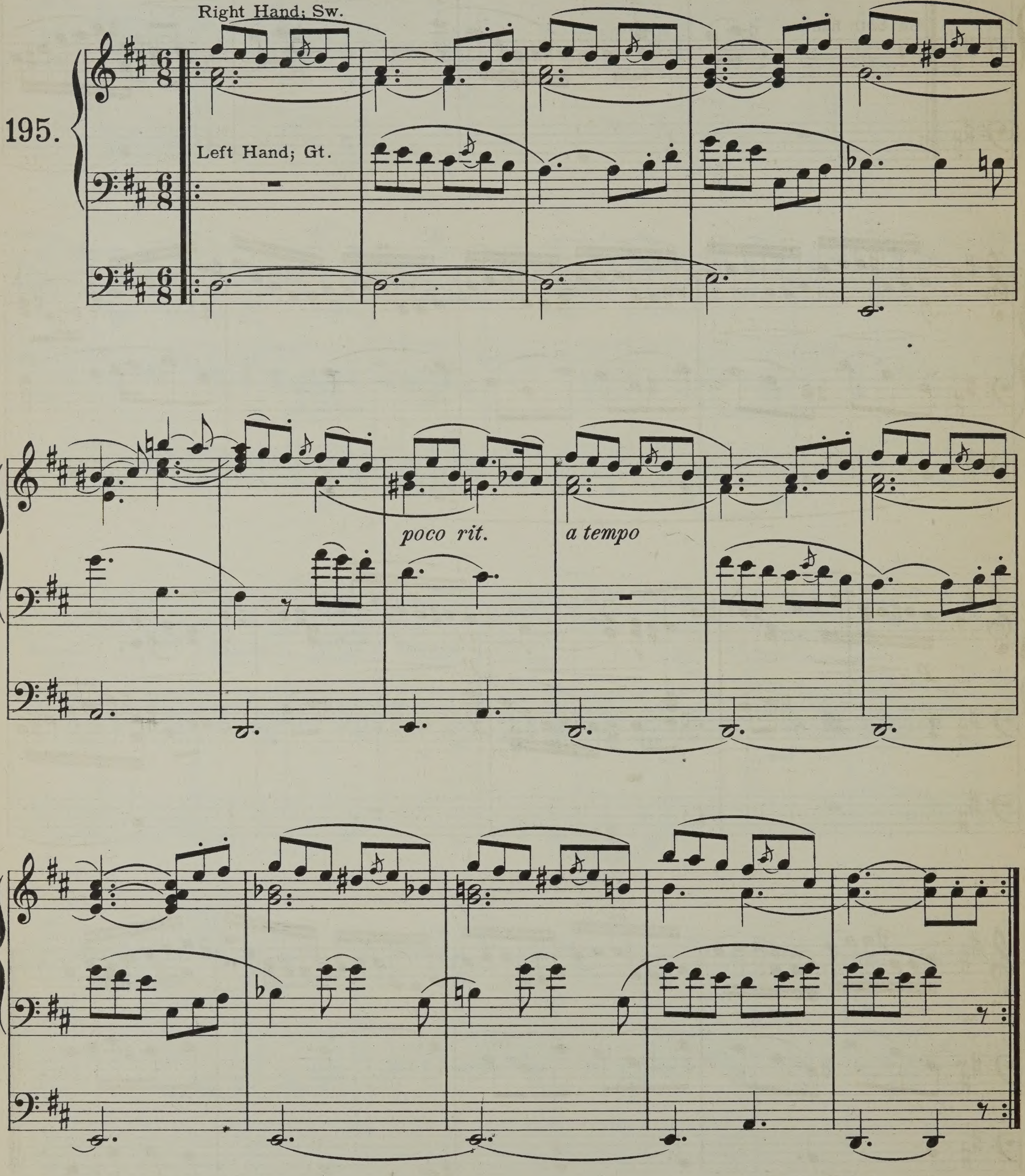

Right Hand; Swell, Stopped Diapason & Oboe.
Left Hand; Soft Gt. or Ch.
Left Foot.
p
tr
f
1.
2.
mp
p

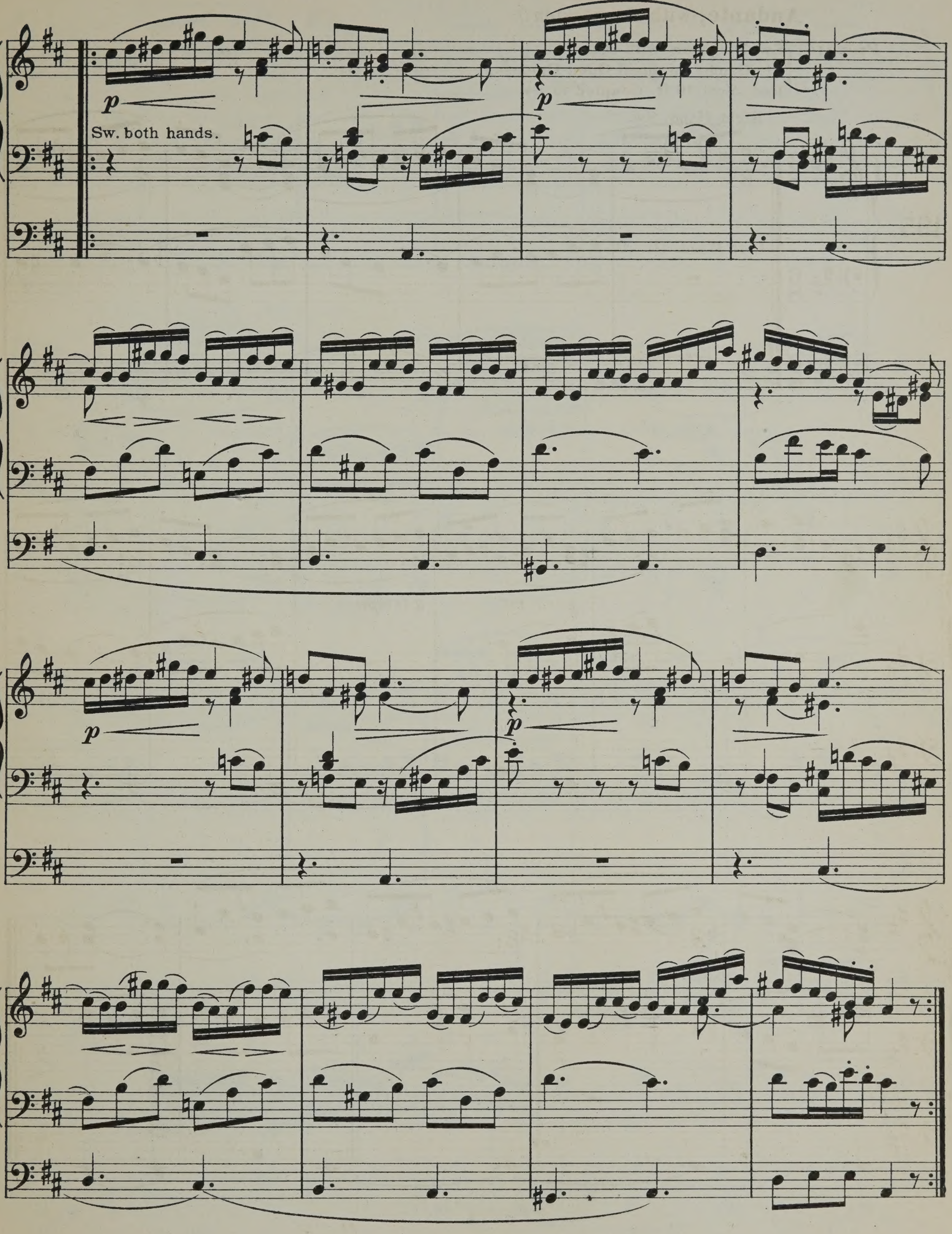

p
p
cresc.
mf
f
p
dim.
3
poco rit.

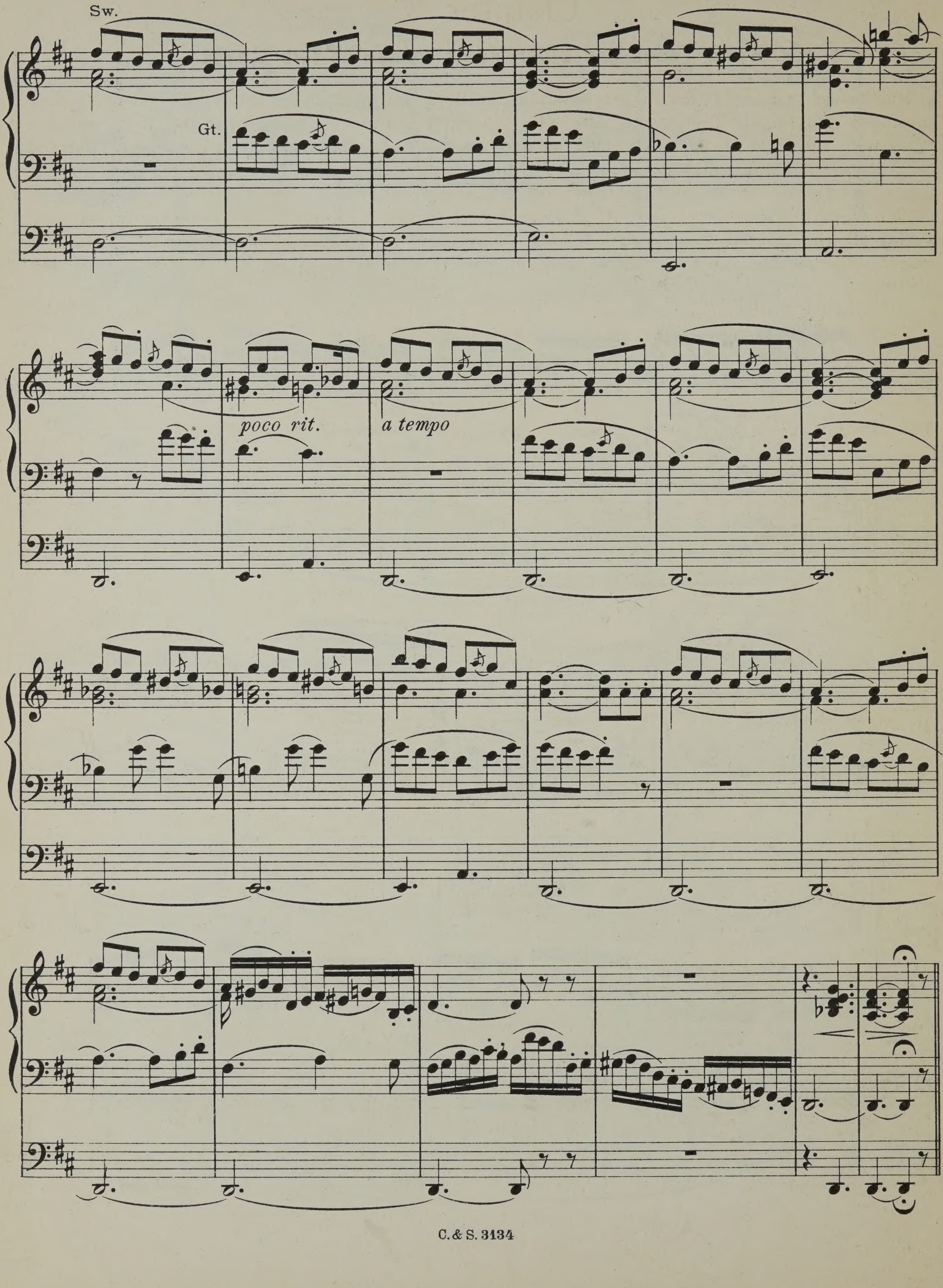
Andante; (with Expression.)

Prepare: Sw. Diapason with Oboe.
Gt. Gamba, or small Open Diapason.
Ped. Soft 16 ft. Coupled to Sw.

195.


Right Hand; Sw.
Left Hand; Gt.
poco rit.
a tempo


p
Sw. both hands.
p
p
p


Sw.
Gt.
poco rit.
a tempo

Chapter X.

Hymn Tunes and other Music written on Two Staves.

Much solid and useful organ-practice may be obtained from hymn-tunes and other 4-part music by playing the Treble and Alto with the Right hand, the Tenor with the Left, and the Bass with the Feet. Both hands may be used on the same Manual, or the Tenor may be played on a separate Manual in the nature of a Solo. The Pedals should be coupled to one of the Manuals, and Pedal stops may be drawn or not, at discretion.

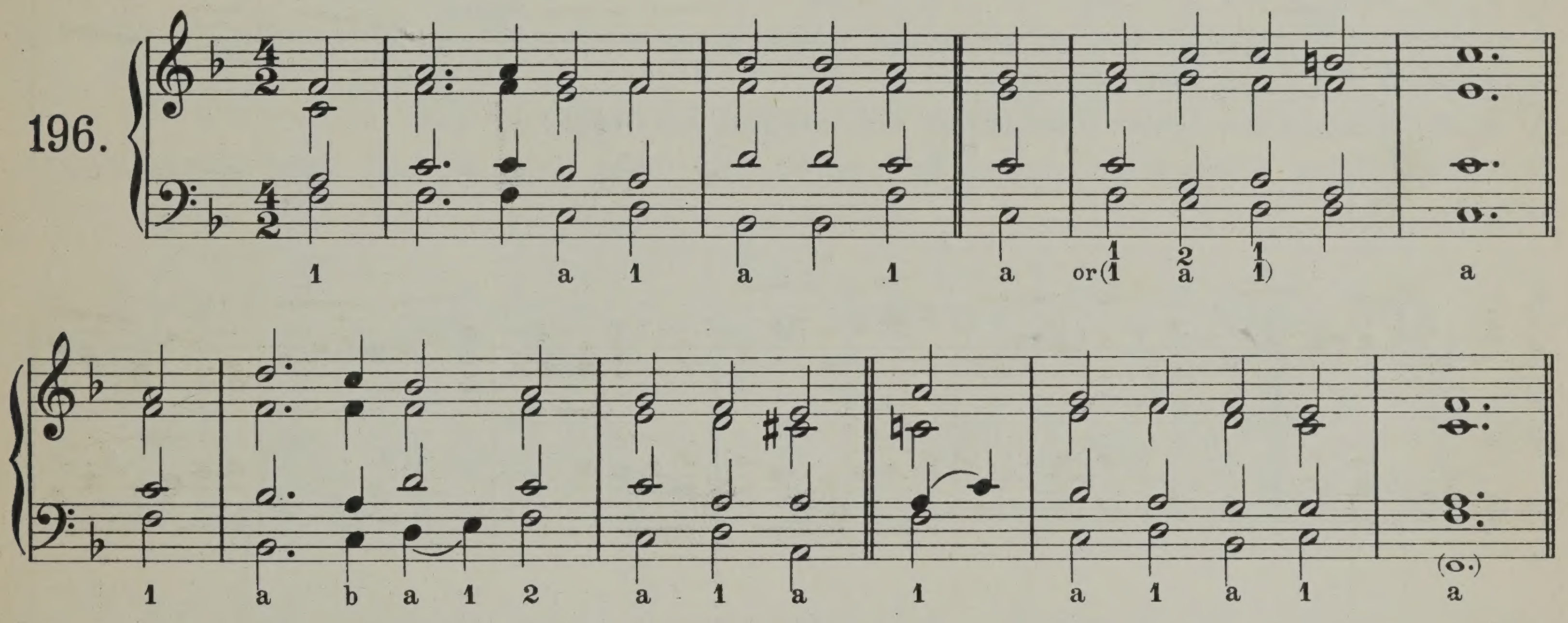
N.B. In playing music not specially arranged for the organ, organists do not necessarily adhere rigidly to the printed Bass-Part. If more convenient for Pedalling, or in order to produce a better effect, occasional bass notes (or whole passages) may be taken an 8ve lower on the Pedals.

In the following exercises

The figure 1 beneath a note indicates **Right Toe**
„ „ 2 „ „ „ **Right Heel**
The letter a „ „ „ **Left Toe**
„ „ b „ „ „ **Left Heel**

The Small notes in brackets may be taken by the feet instead of their octaves.

196.



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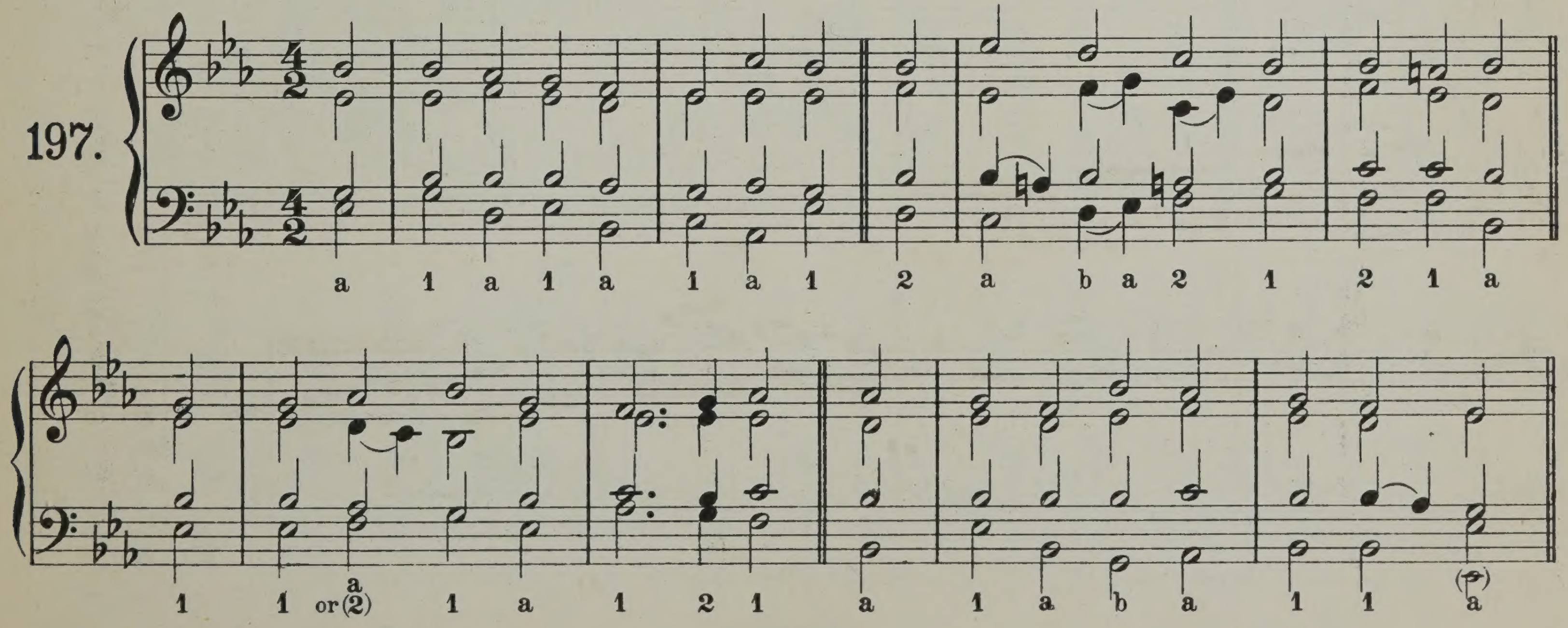
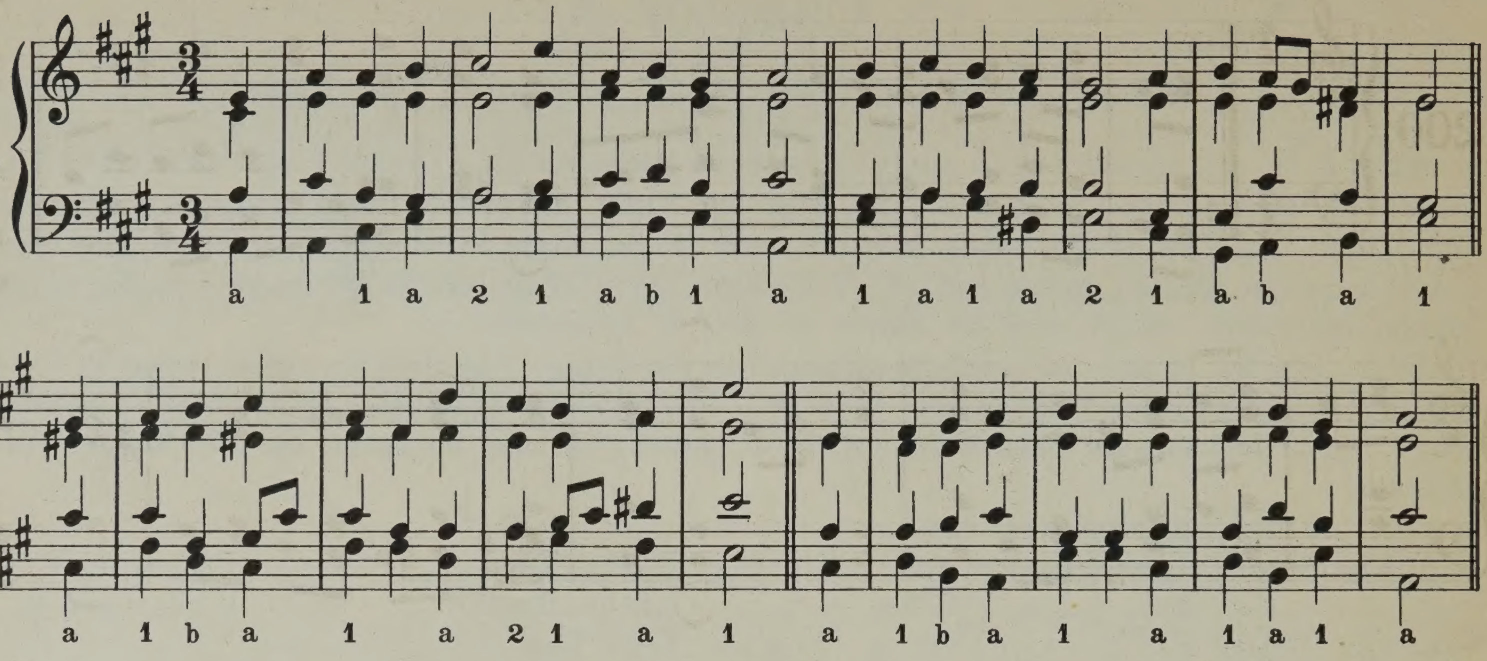

a 1 a 1 a 1 a 1 2 a b a 2 1 2 1 a
1 1 or(2) 1 a 1 2 1 a 1 a b a 1 1 a
a

198.


a 1 a 2 1 a b 1 a 1 a 1 a 2 1 a b a 1
a 1 b a 1 a 2 1 a 1 a 1 b a 1 a 1 a 1 a

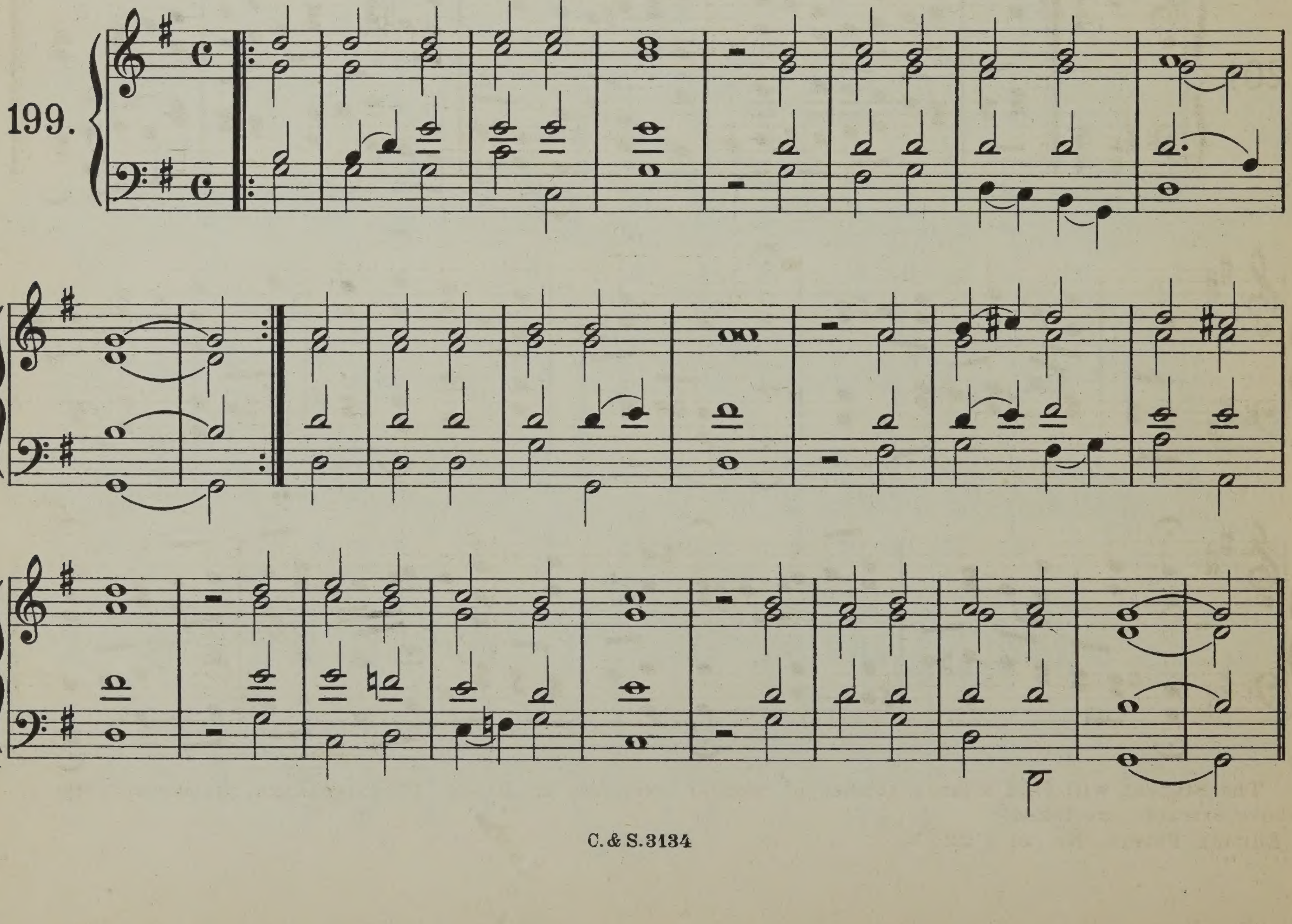
Any collection of Hymn or Psalm tunes will furnish abundant practice of this kind. The Student should mark the Bass for Pedalling according to the General Principles with which he is now familiar.

In Accompanying a Service, or "giving out" a tune, many other methods are possible. The following are among the most useful:

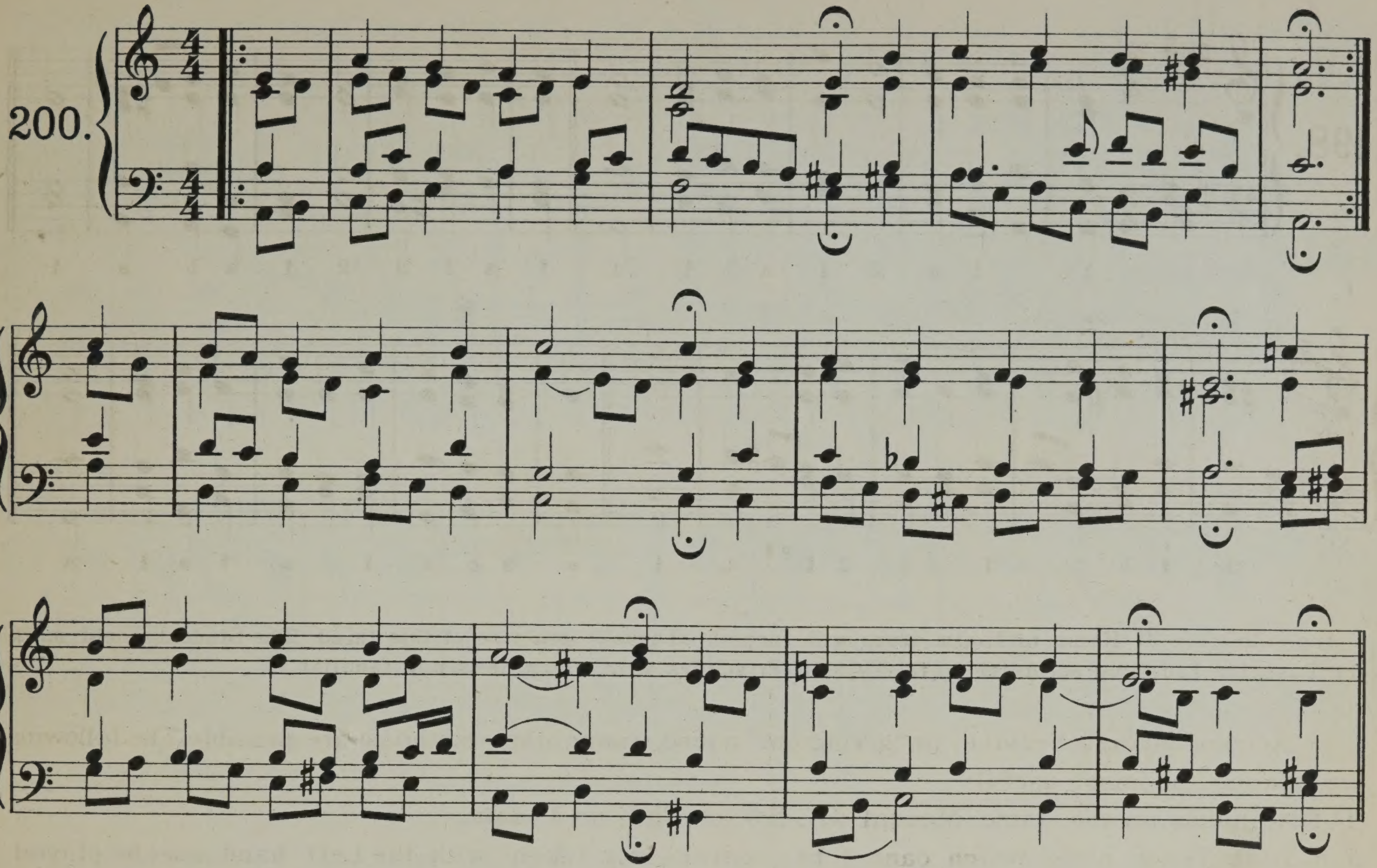
(1) Both hands on the same Manual (**Gt. Sw.** or **Ch.**); no Pedals.

N.B. High Tenor notes which cannot be conveniently taken with the Left hand must be played with the Right.

199.



200.



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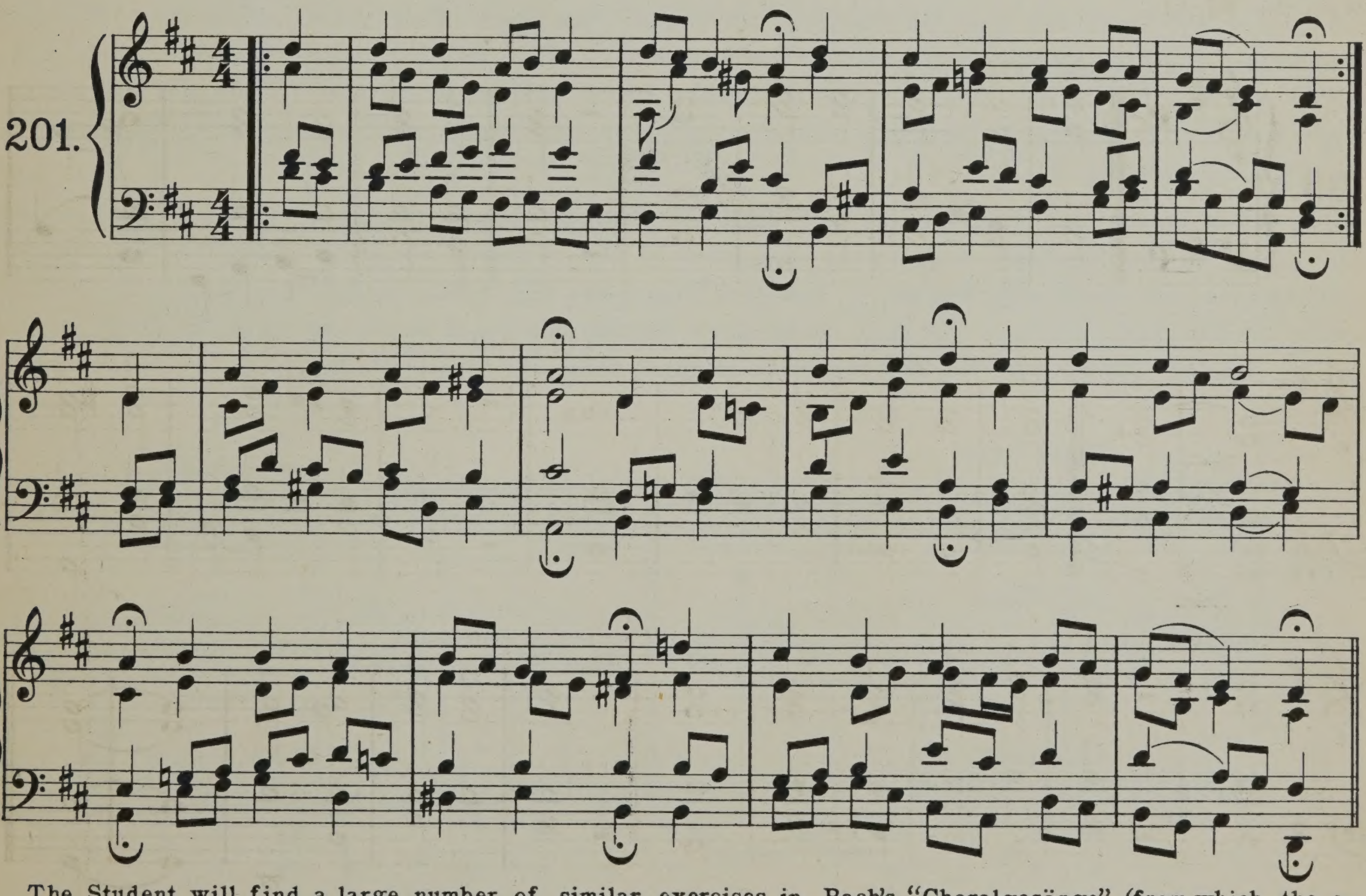
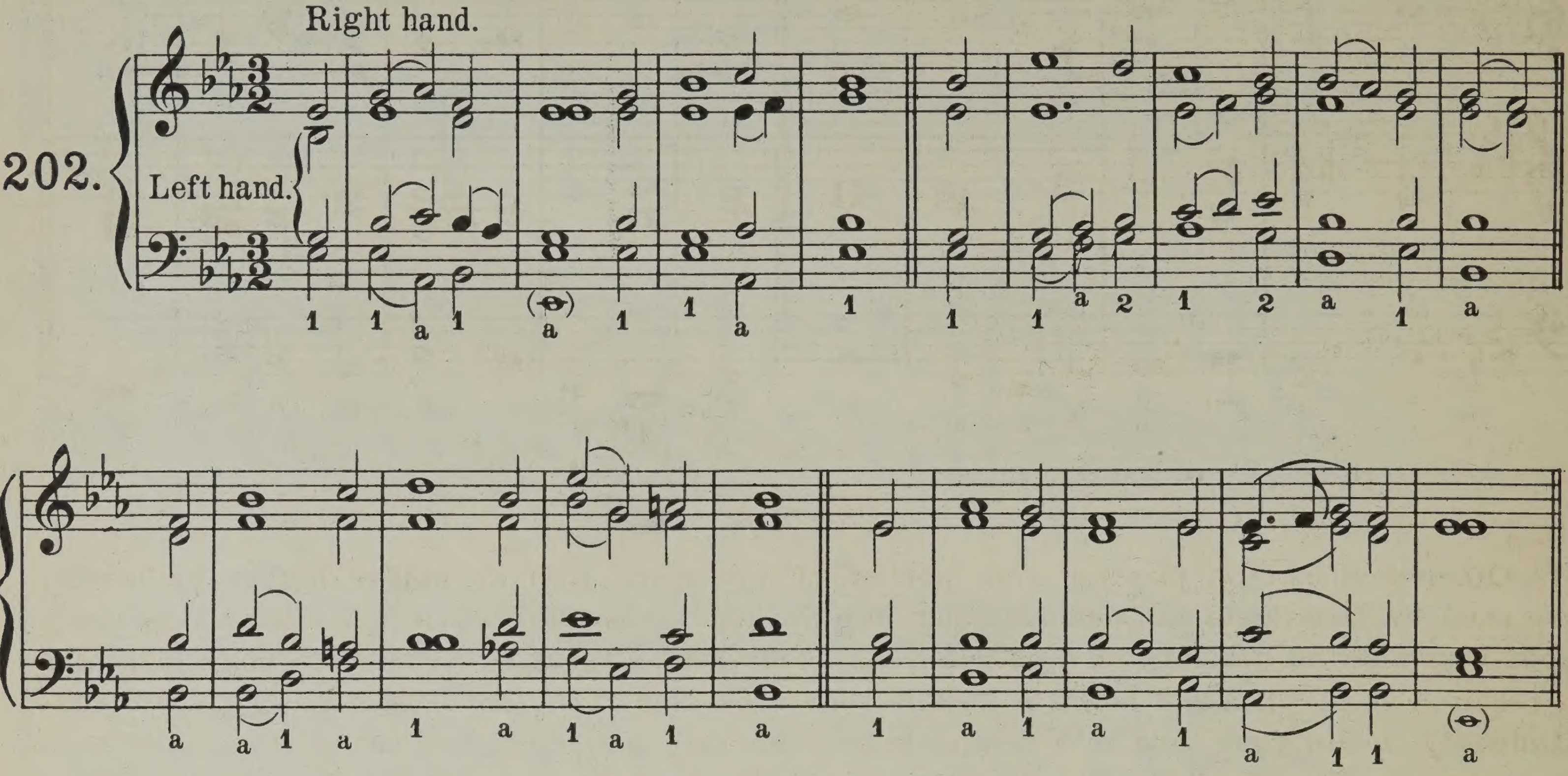


The Student will find a large number of similar exercises in Bach's "Choralgesänge," (from which the above extracts are taken.)

[Edition Peters. Nr. 21 & 22]

(2) The Treble may be taken by one hand as a solo, the Alto and Tenor by the other (on a separate Manual), and the Bass by the feet.

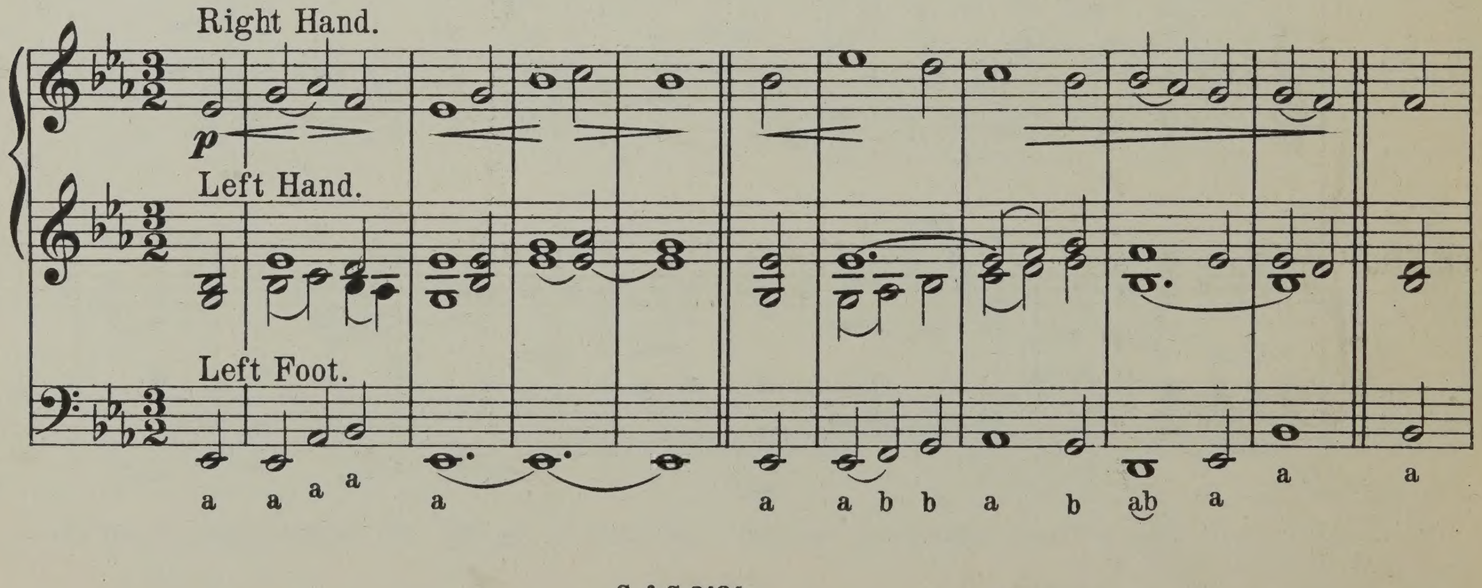
202.

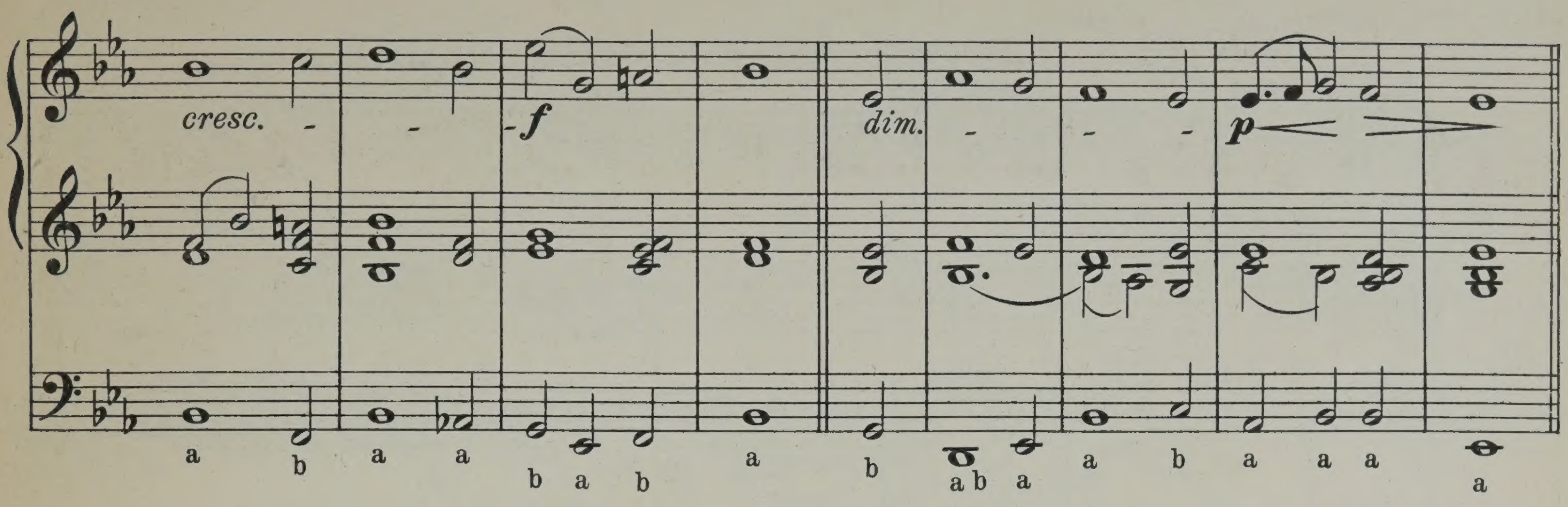

Right hand.
Left hand.
1 1 a 1 (a) a 1 1 a 1 1 1 a 2 1 2 a 1 a
a a 1 a 1 a 1 a 1 a 1 a 1 a 1 a 1 1 a

(3) The Swell-Pedal may be used for the whole (or part) of a verse, with any of the varieties of arrangement suggested in Chapter IX. The Pedals must then be managed with the left foot only. Many notes will have to be played an octave lower; and an Organist with a competent knowledge of harmony often sustains a Pedal note which is common to different chords.

N. B. When many low Pedal-notes are used the Pedals should (generally) be coupled to one (or more) of the Manuals. Otherwise the Bass is far removed in pitch from the other parts, and sounds indistinct and vague. If however there are 8ft Pedal-stops they may be drawn with the 16ft ones, and it is not then **necessary** (though often advisable) to couple to the Manuals. The following shows how No. 202 might be played, using the Swell Pedal.

203.


Right Hand.
p
Left Hand.
Left Foot.
a a a a a a a b b a b ab a a a

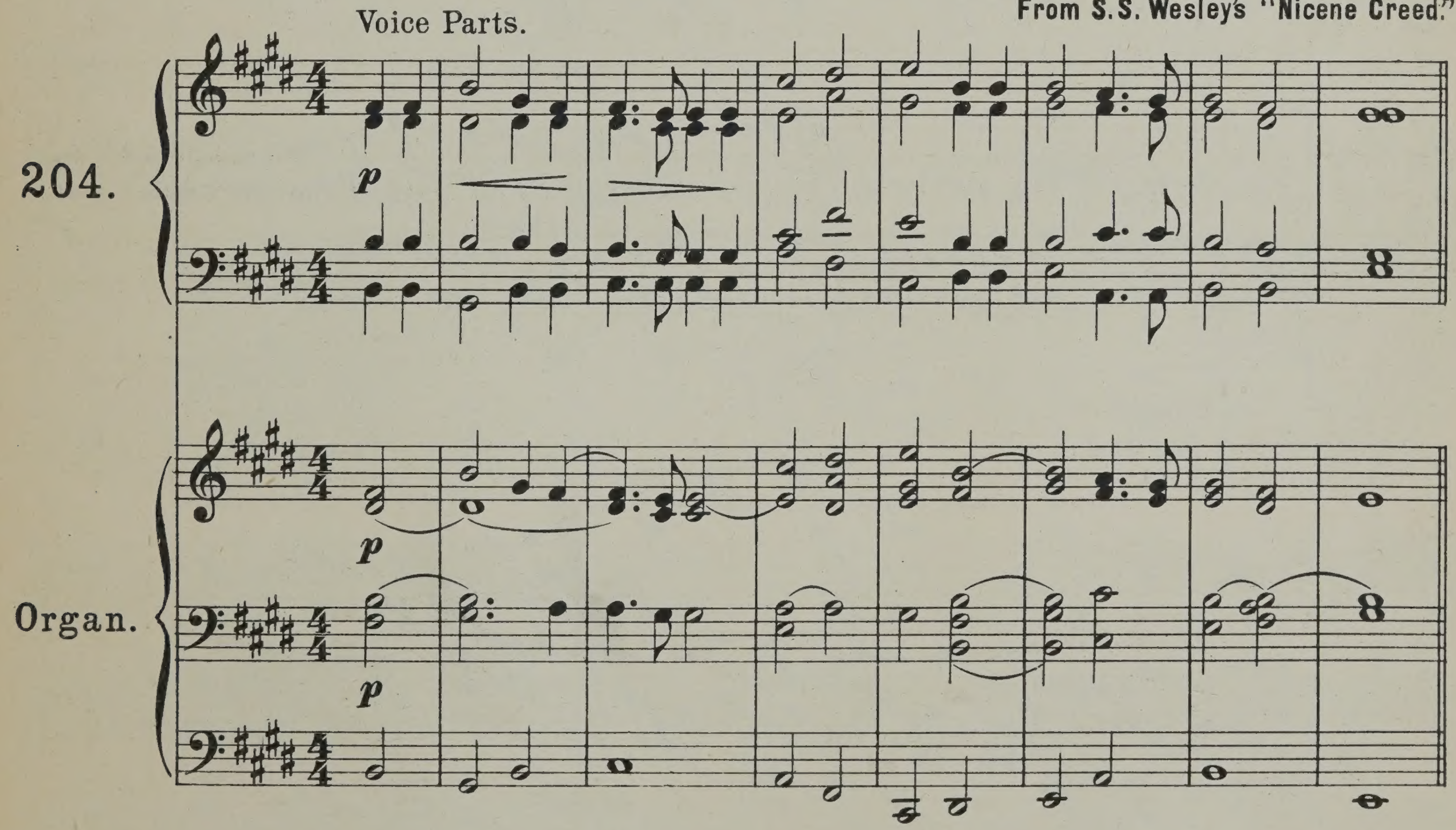


(4) Other devices, (*e.g.* playing some portion of any voice-part an octave higher or lower), are used by Organists in accompanying; the Student is therefore advised to listen to as many good Organists as possible. In accompanying an Anthem, Chorus, or Vocal Solo, much judgment is required as to when and how the Pedals should be used. They should not be employed **continuously** in any case; and in accompanying Solos they may often be omitted for many bars in succession, being chiefly introduced to strengthen the bass in the most important loud portions, — sometimes for one chord only —, or in the introductory and connective instrumental passages.

(5) When a very "full" accompaniment is required the chords are often "filled up" (*i. e.* the notes duplicated) in each hand, and the Pedal-Bass played "low down": —

From S.S. Wesley's "Nicene Creed."

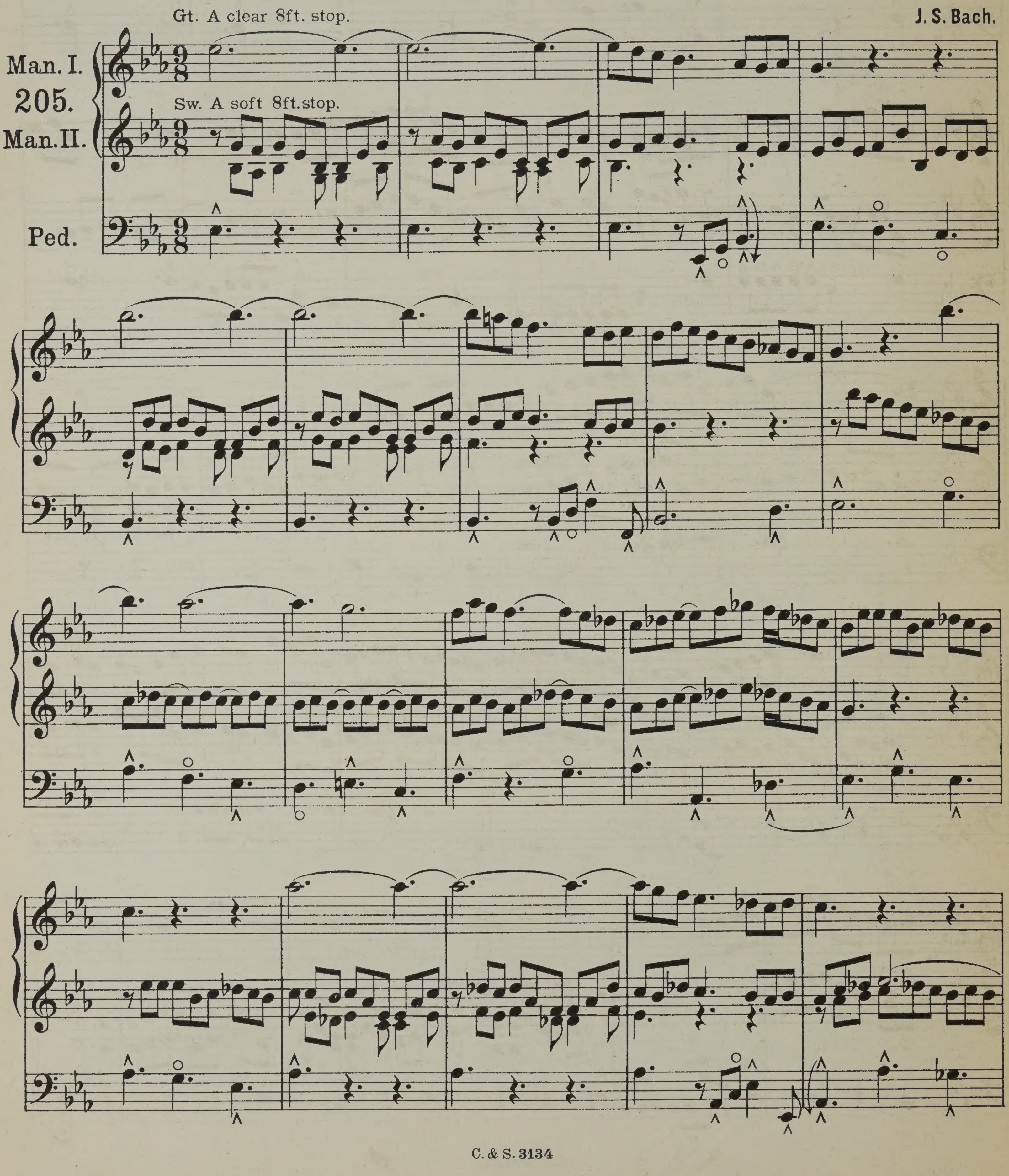
204.

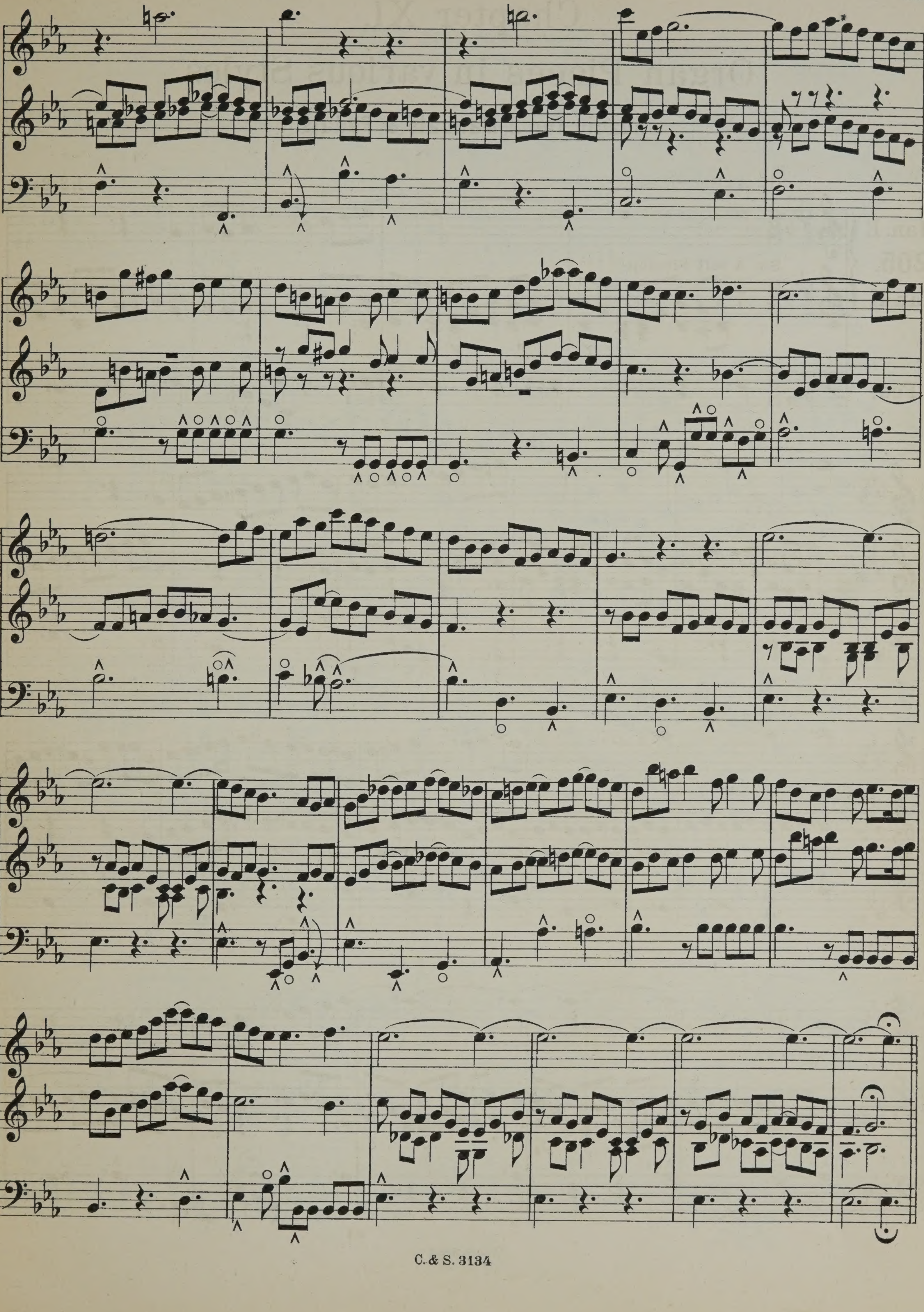


Chapter XI.

Organ Pieces in various Styles.

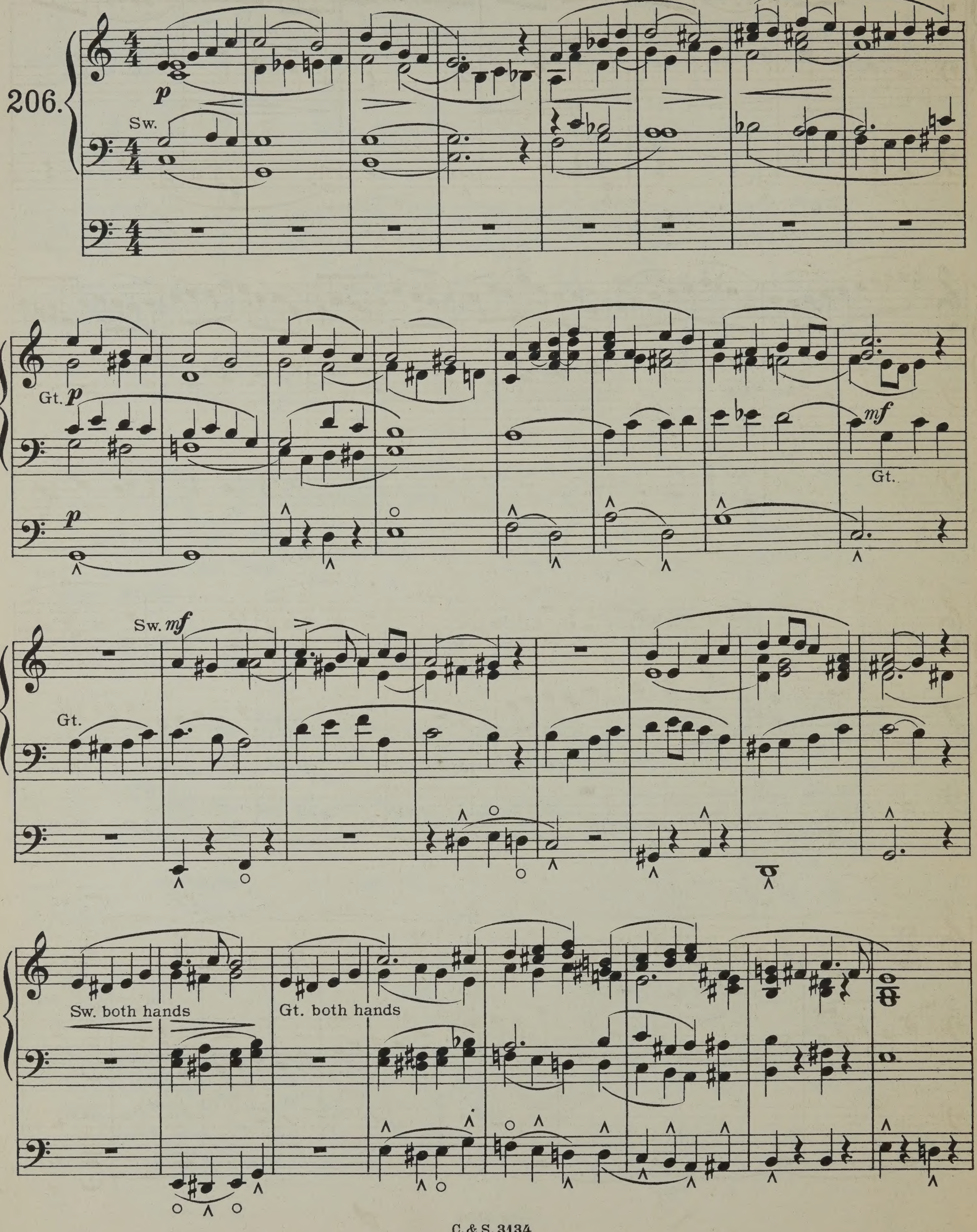
Adagio for 2 Manuals & Pedals.

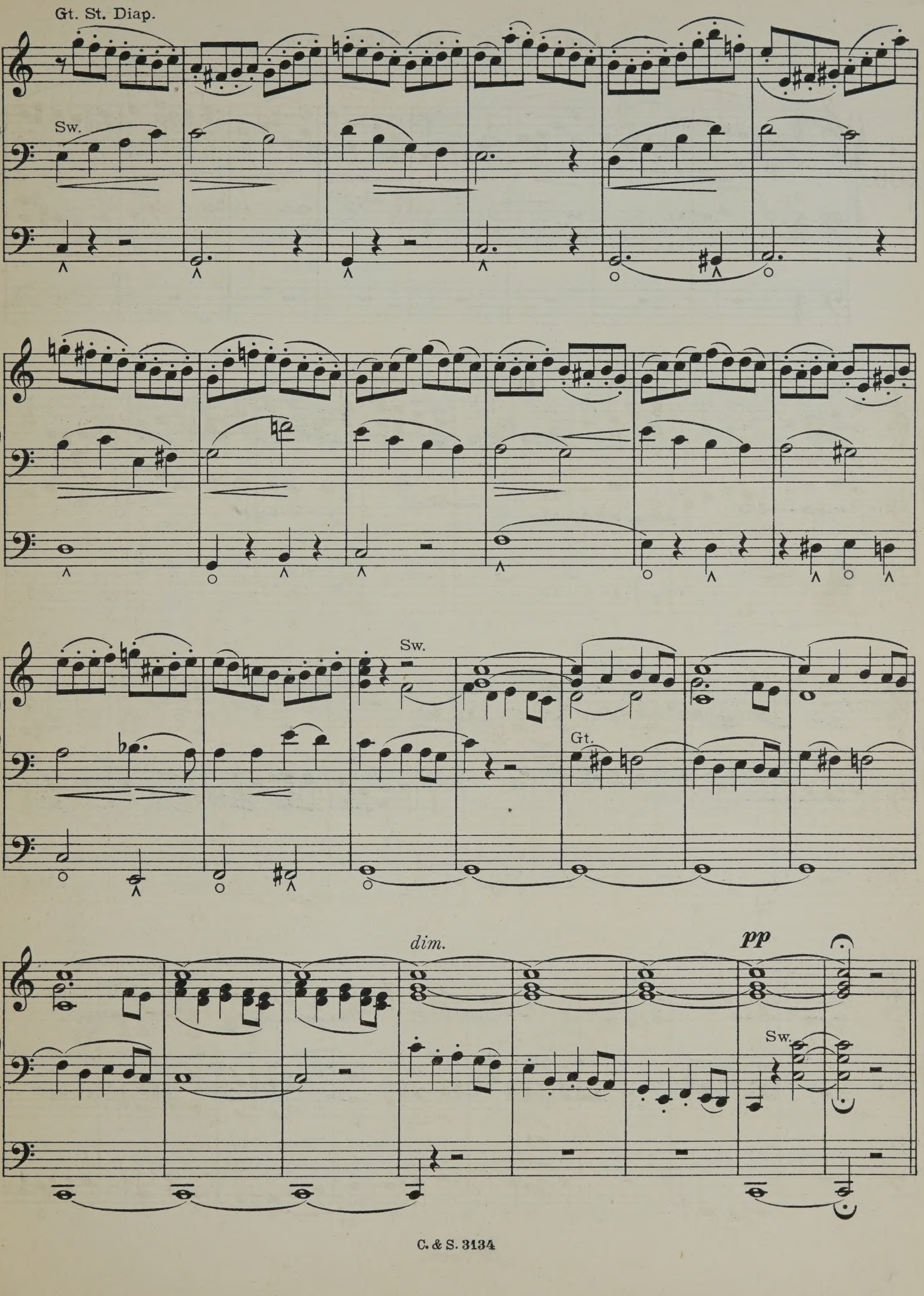

Gt. A clear 8ft. stop.
J. S. Bach.
Man. I.
205.
Sw. A soft 8ft. stop.
Man. II.
Ped.



Andante for Soft Stops.

206.

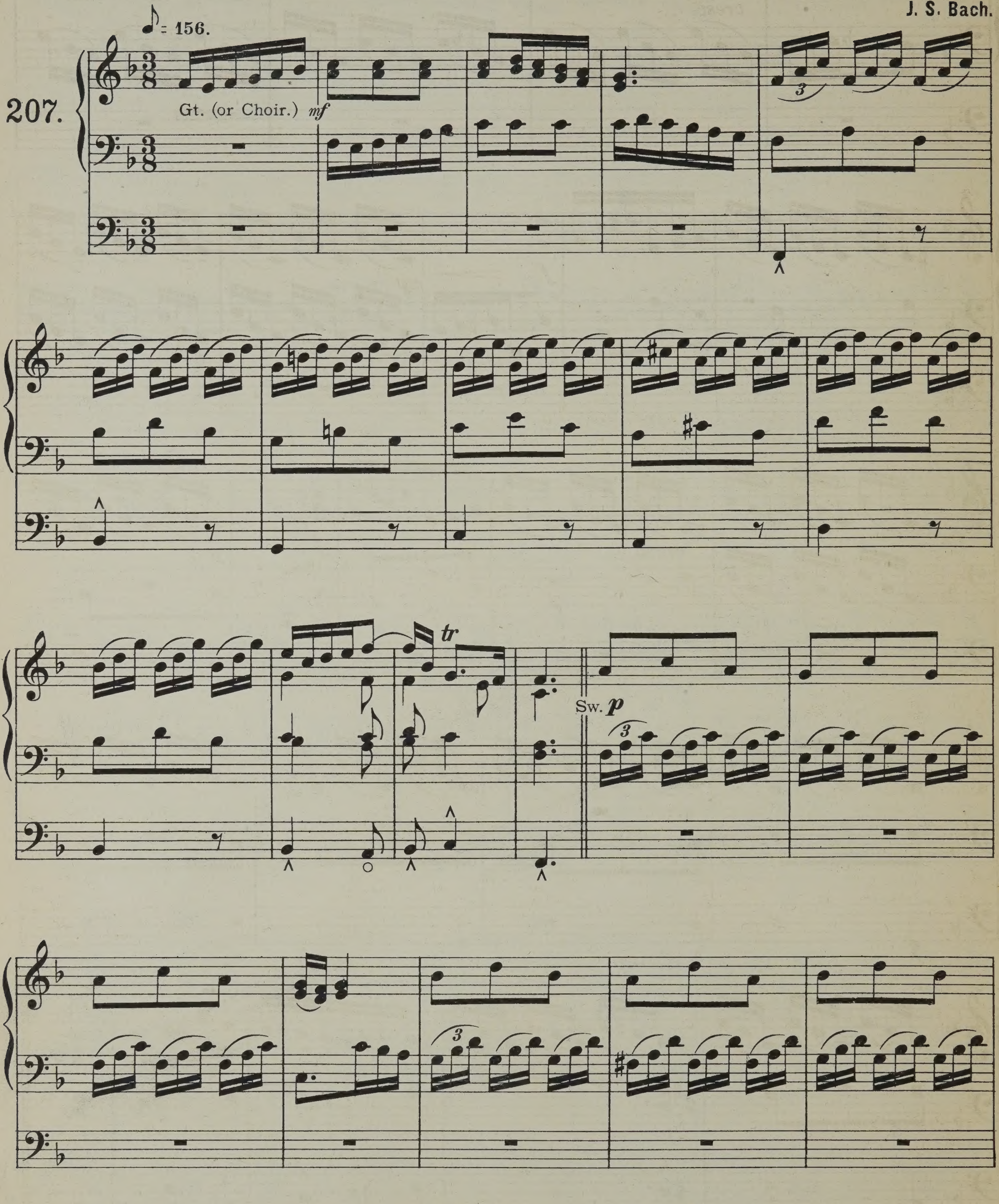

p
Sw.
Gt. p
p
mf
Gt.
Sw. mf
Gt.
Sw. both hands
Gt. both hands

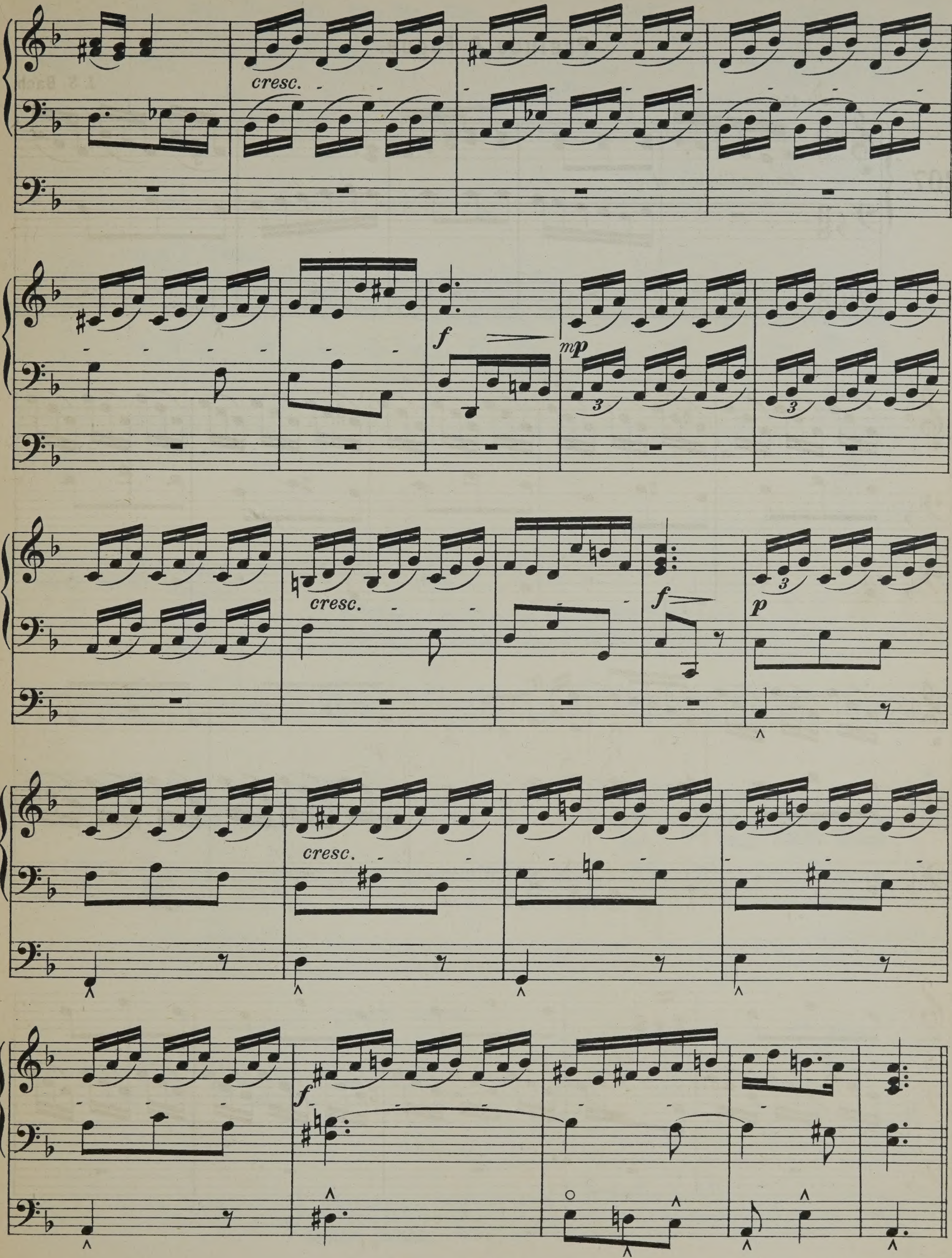

Gt. St. Diap.
Sw.
Sw.
Gt.
dim.
pp
Sw.

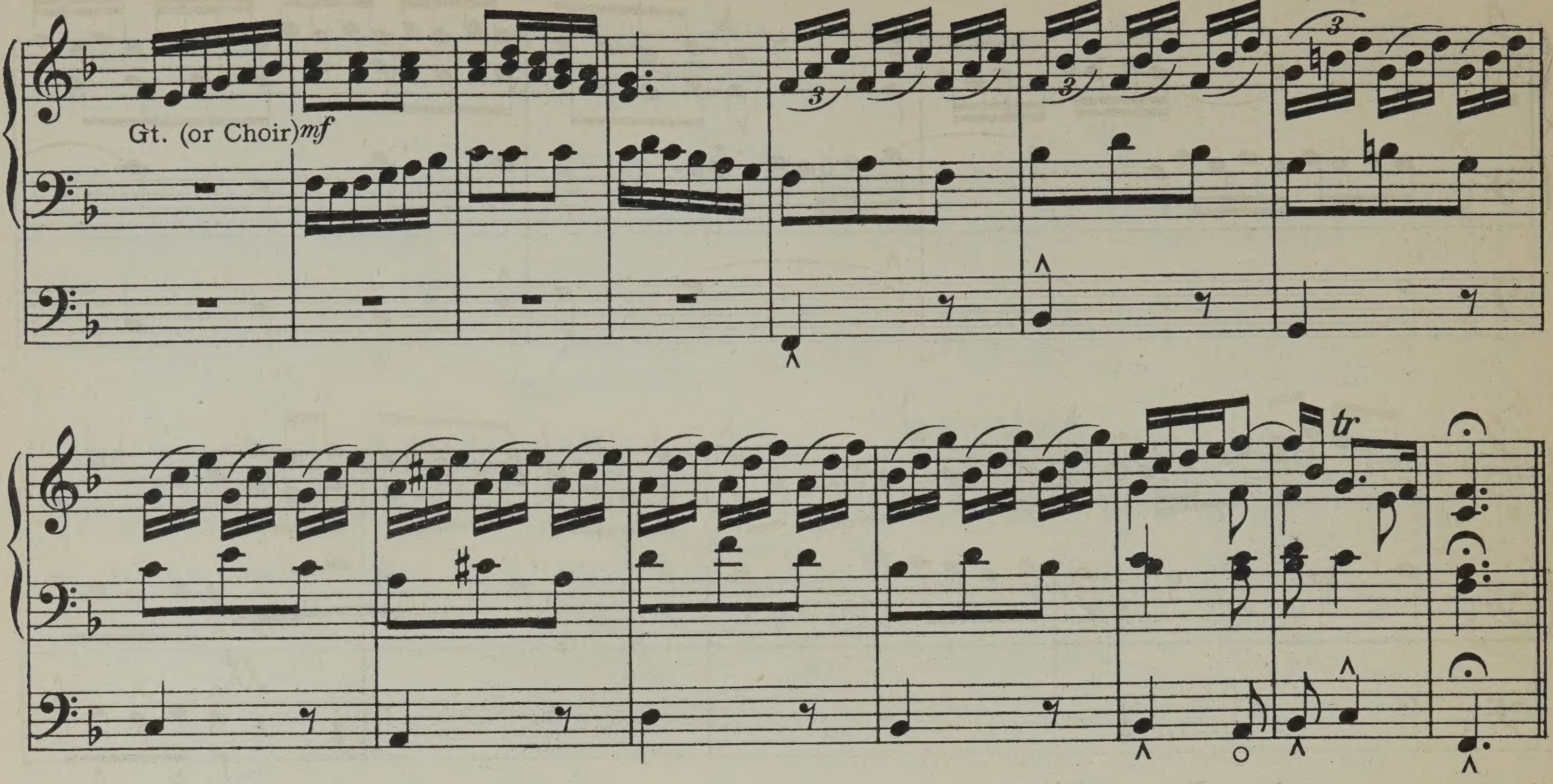
Prelude & Fugue.

J. S. Bach.

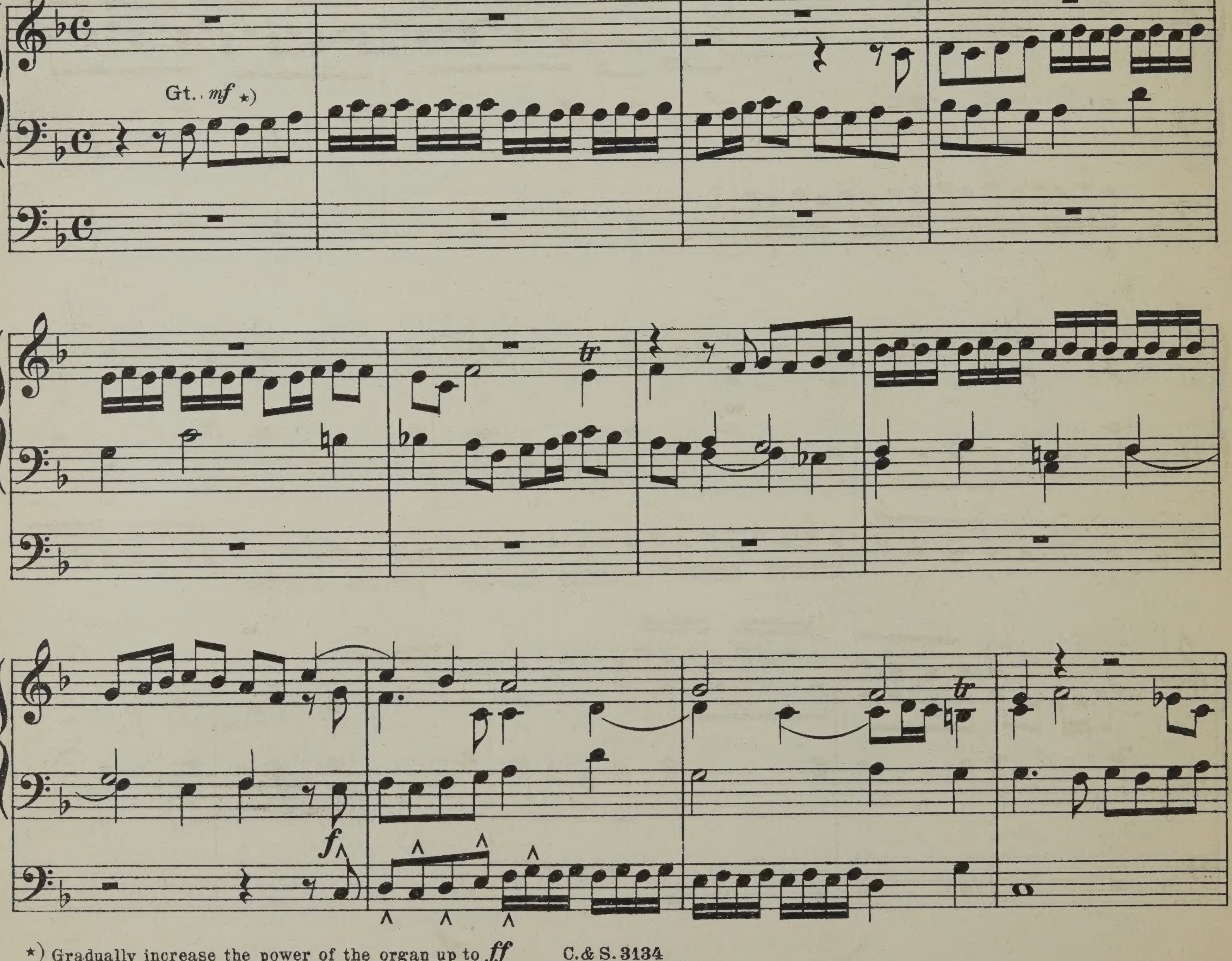
207.


♪ = 156.
Gt. (or Choir.) mf
3
tr
Sw. p
3
3


cresc.
f
mp
3
cresc.
f
p
3
cresc.
f

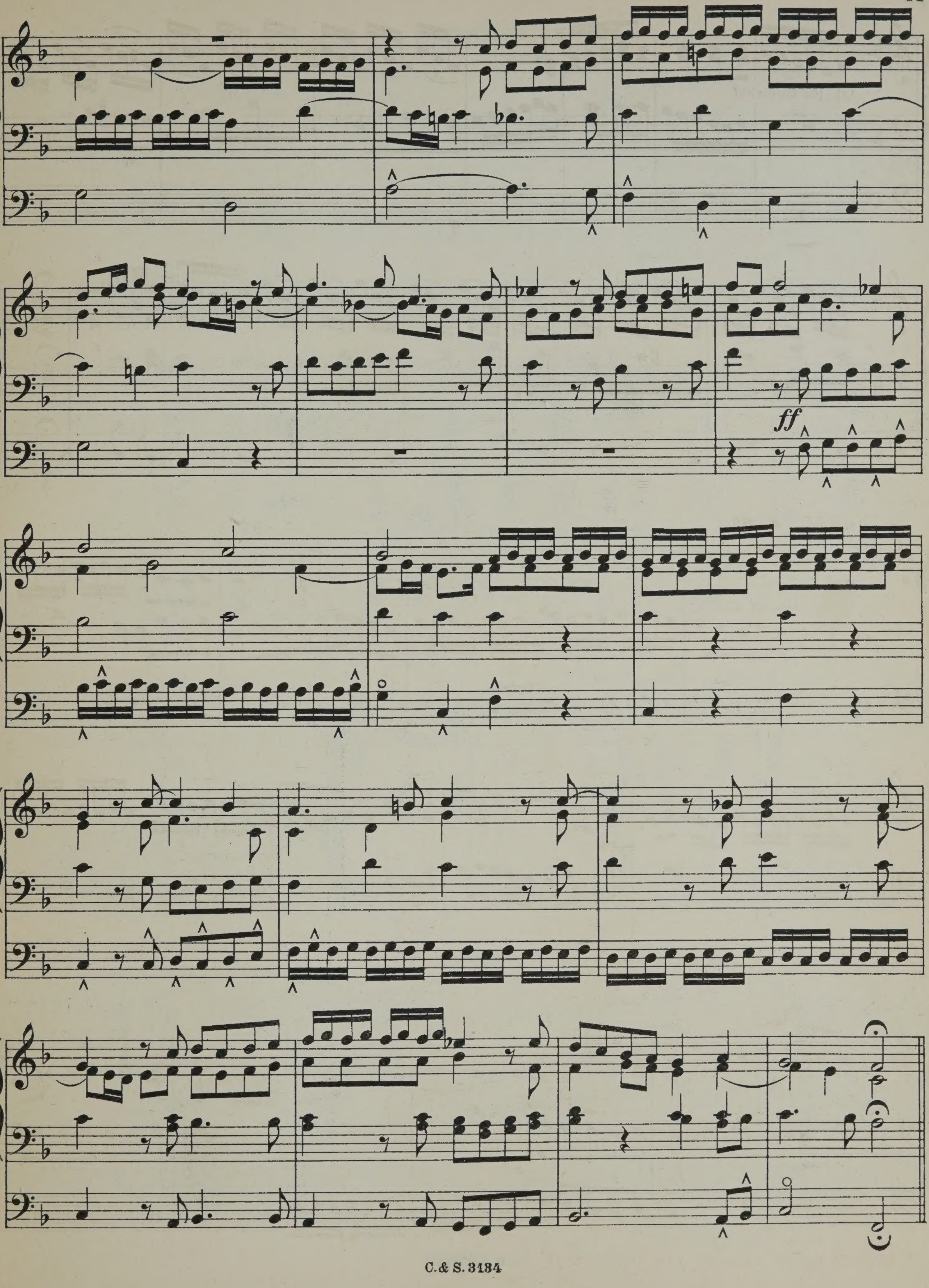

Gt. (or Choir) *mf*
3
3
3
tr

Fugue. 𝅗𝅥 = 84.


Gt. *mf* *)
tr
tr
f
tr

---

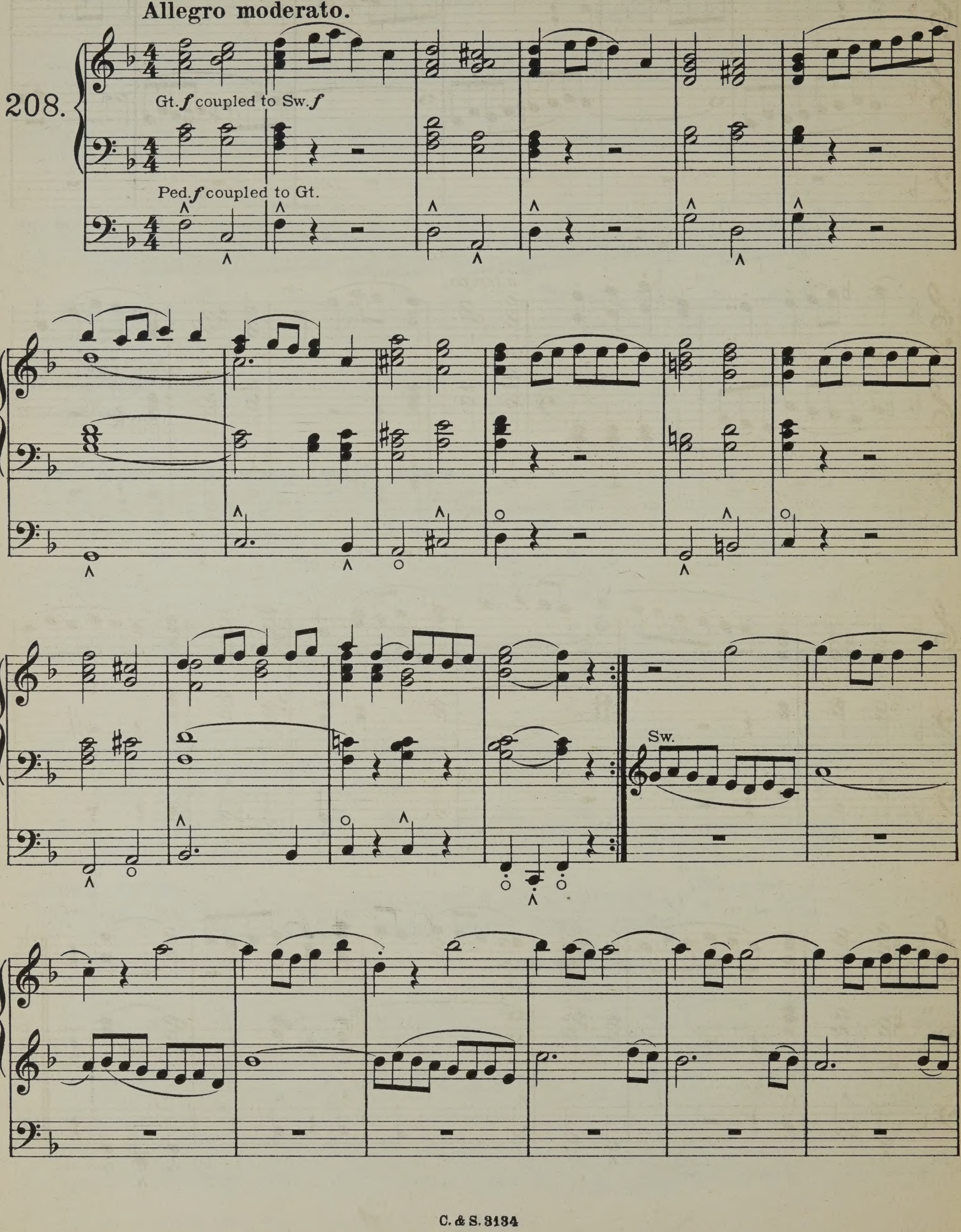
*) Gradually increase the power of the organ up to *ff*

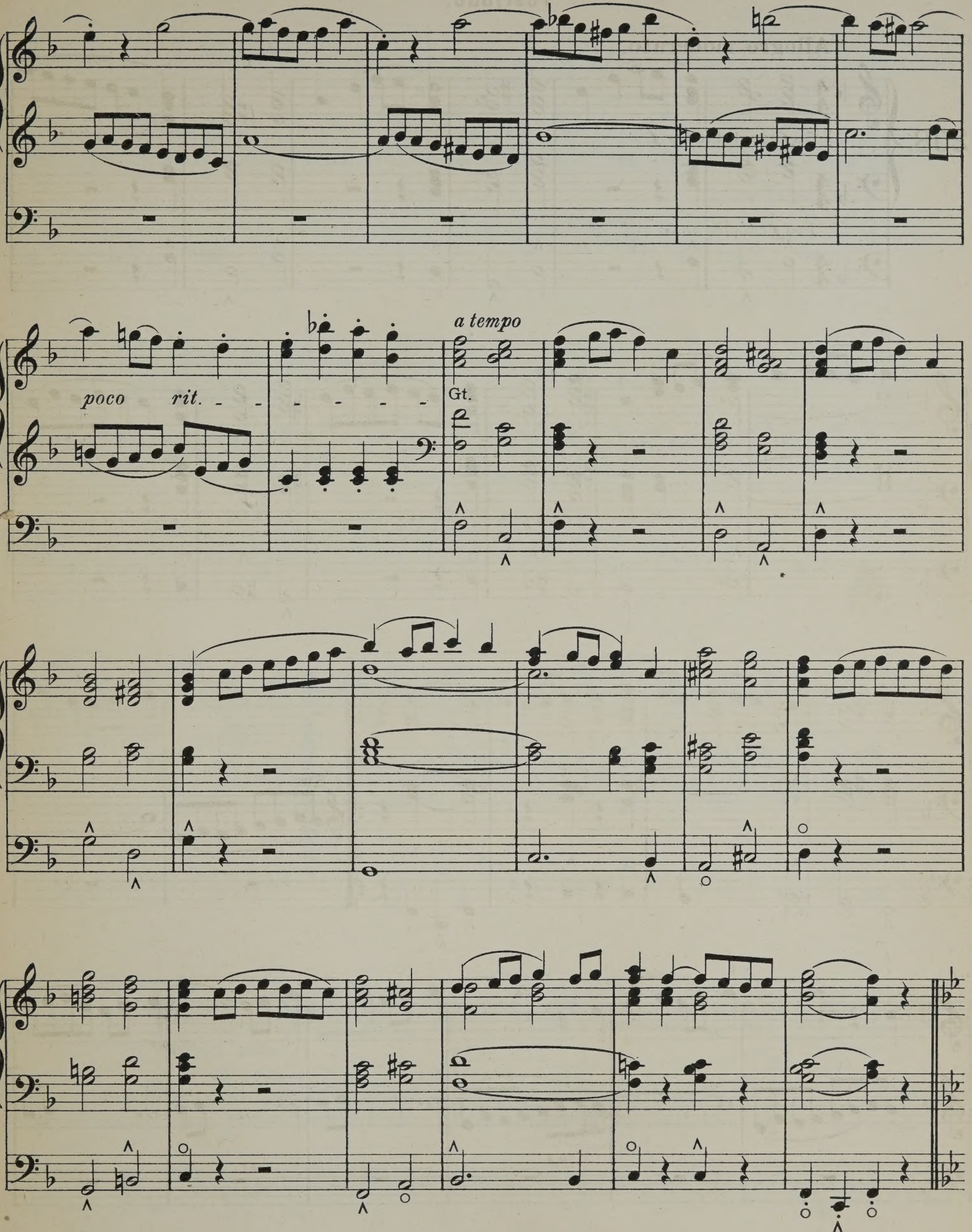

ff

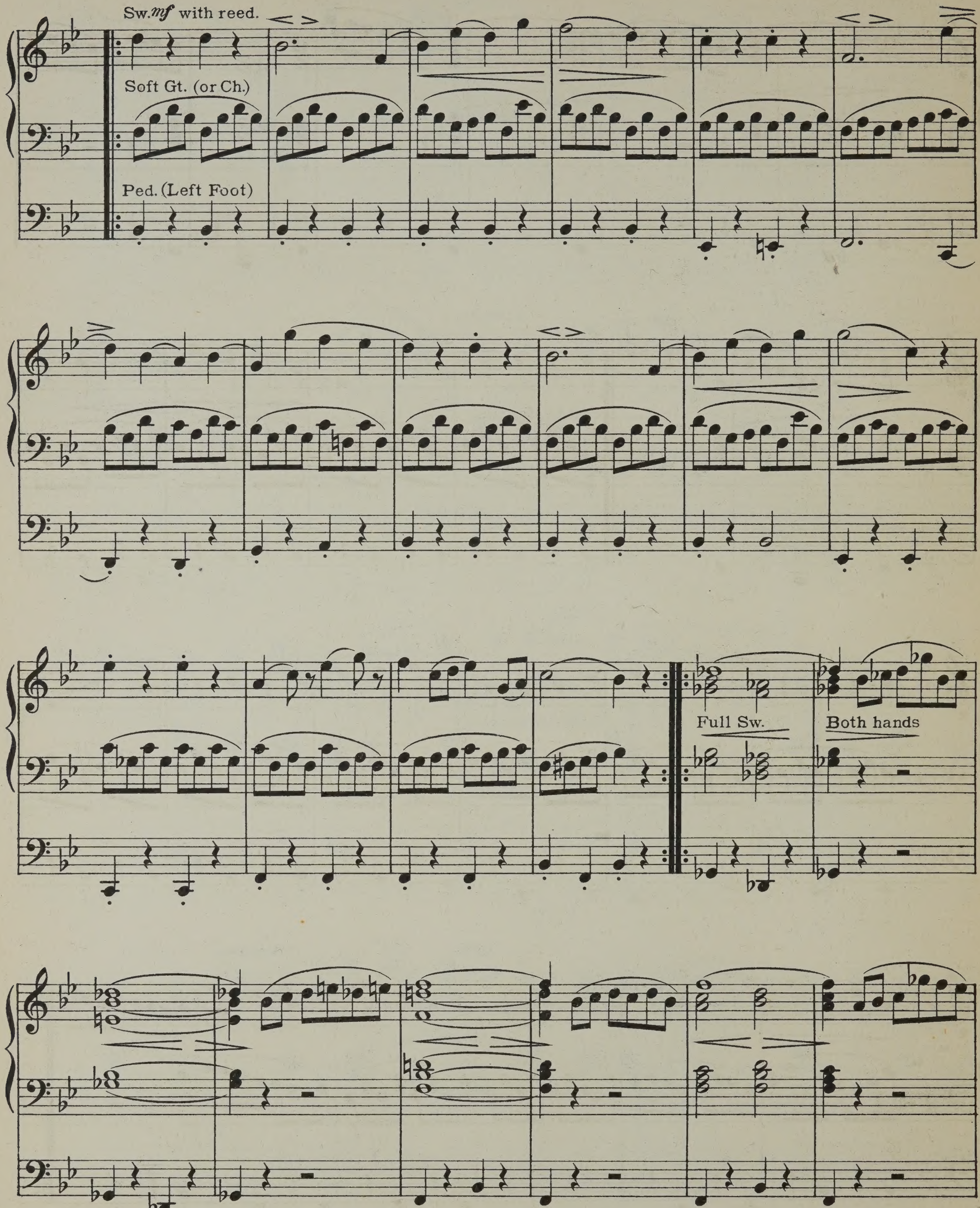
Postlude.

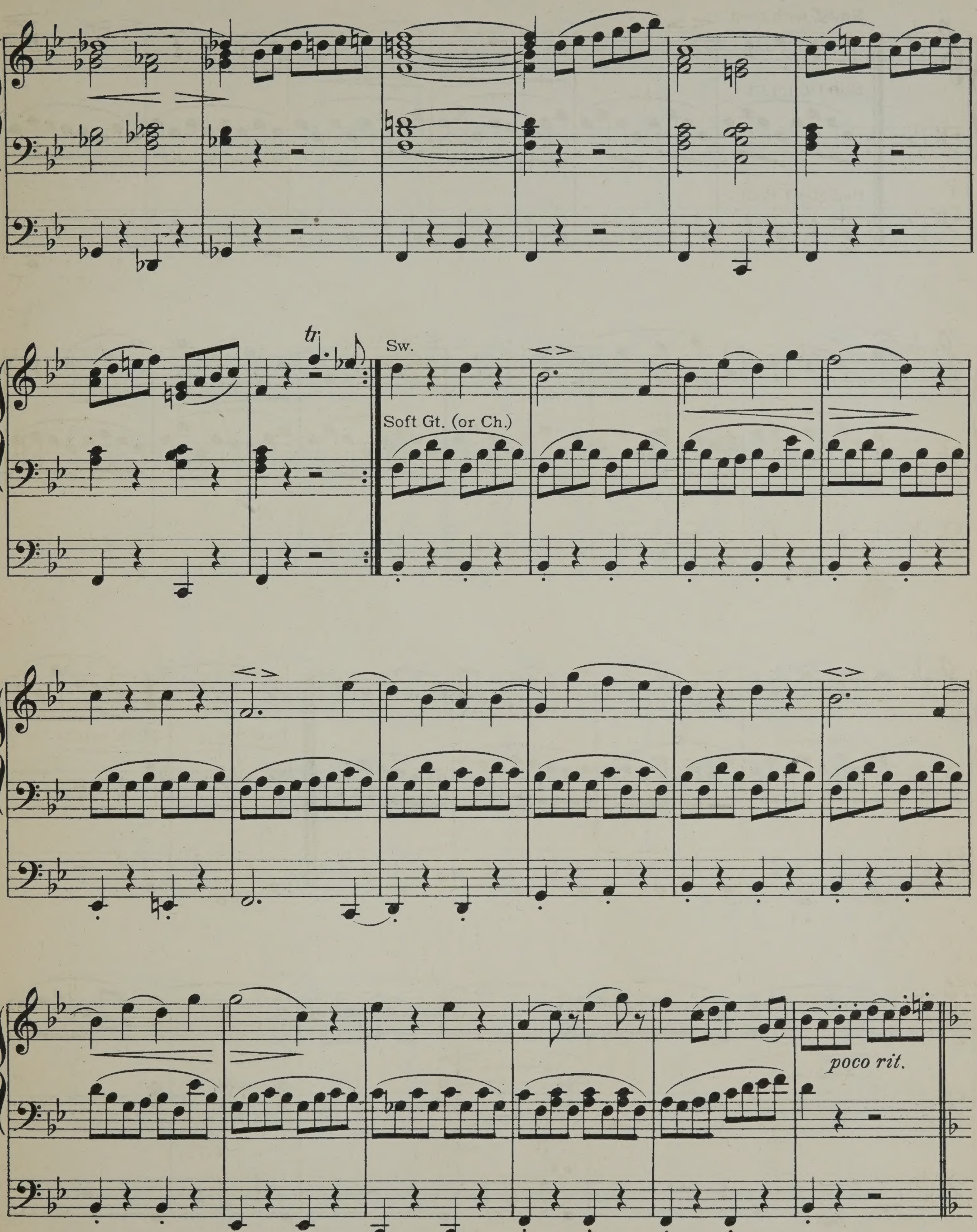
Allegro moderato.

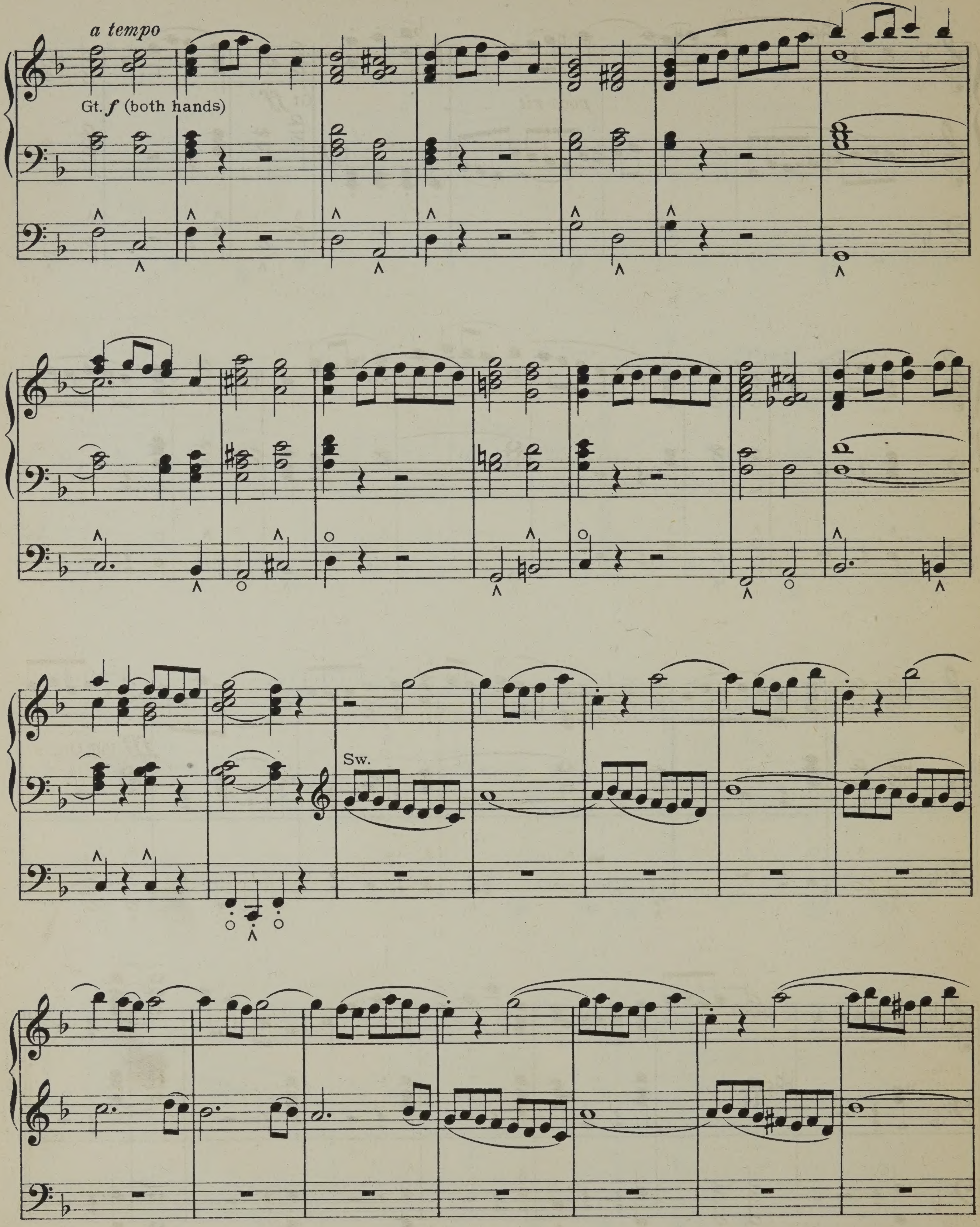
208.

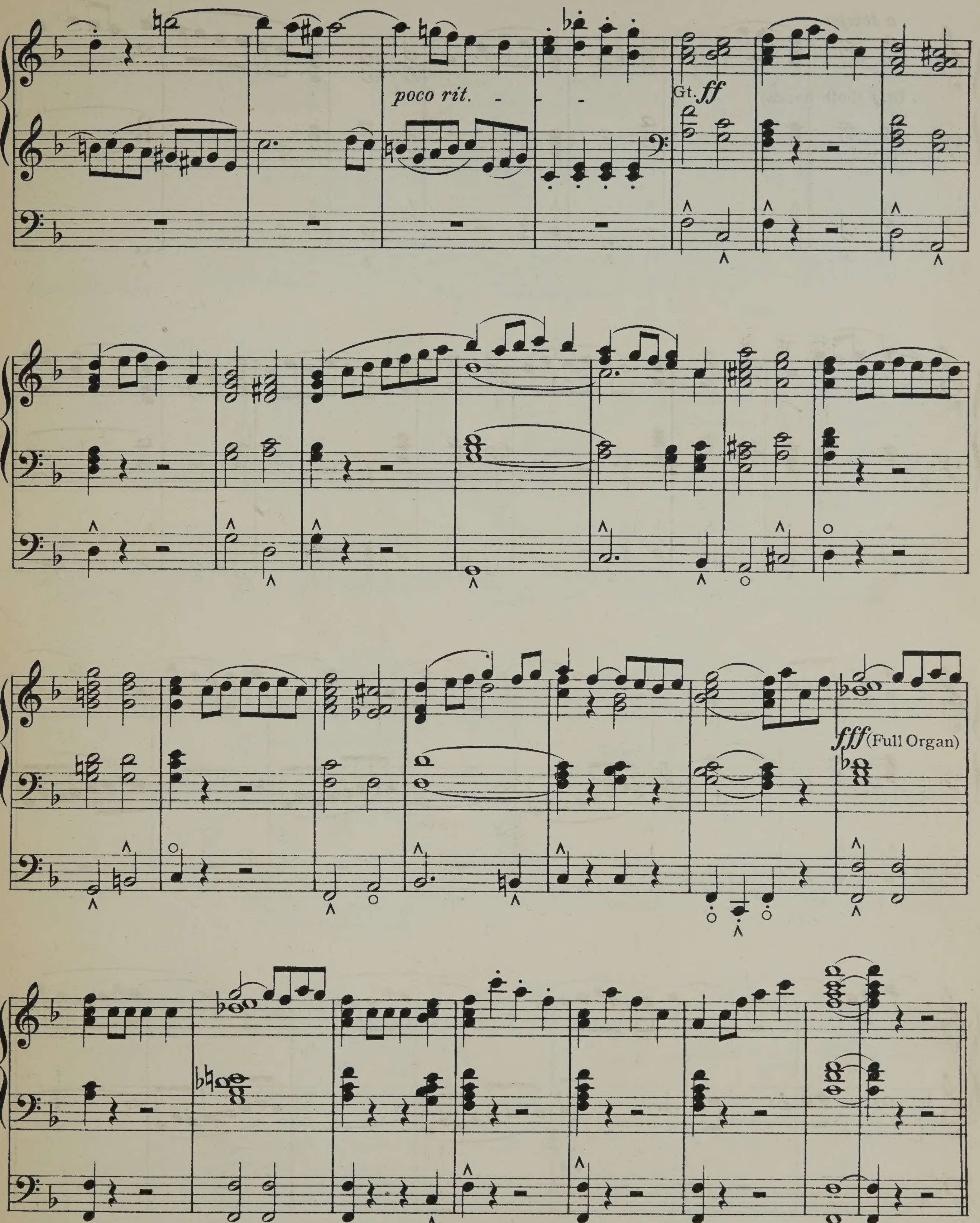

Gt. f coupled to Sw. f
Ped. f coupled to Gt.
Sw.


poco rit.
a tempo
Gt.


Sw. *mf* with reed.
Soft Gt. (or Ch.)
Ped. (Left Foot)
Full Sw.
Both hands

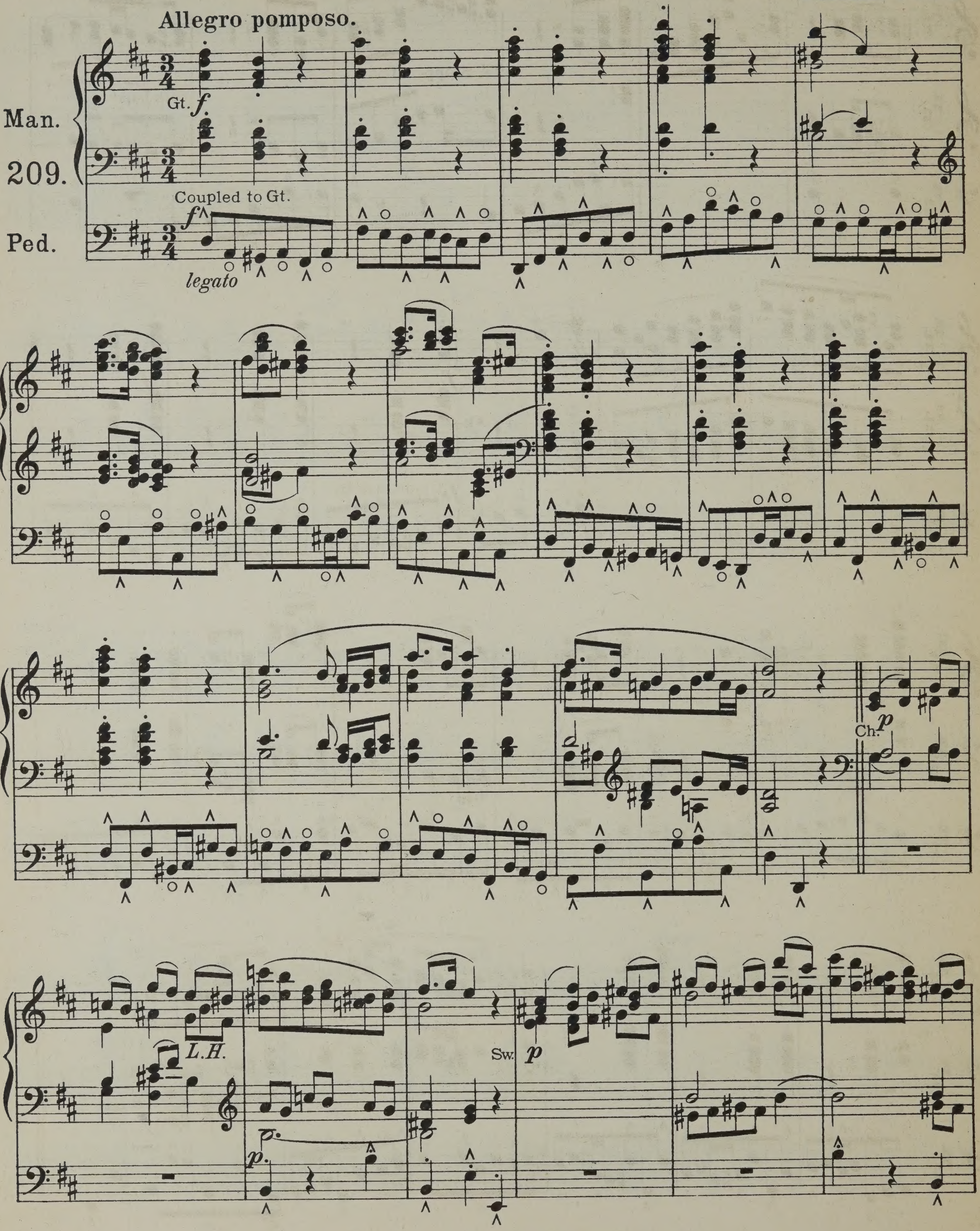

tr
Sw.
Soft Gt. (or Ch.)
poco rit.

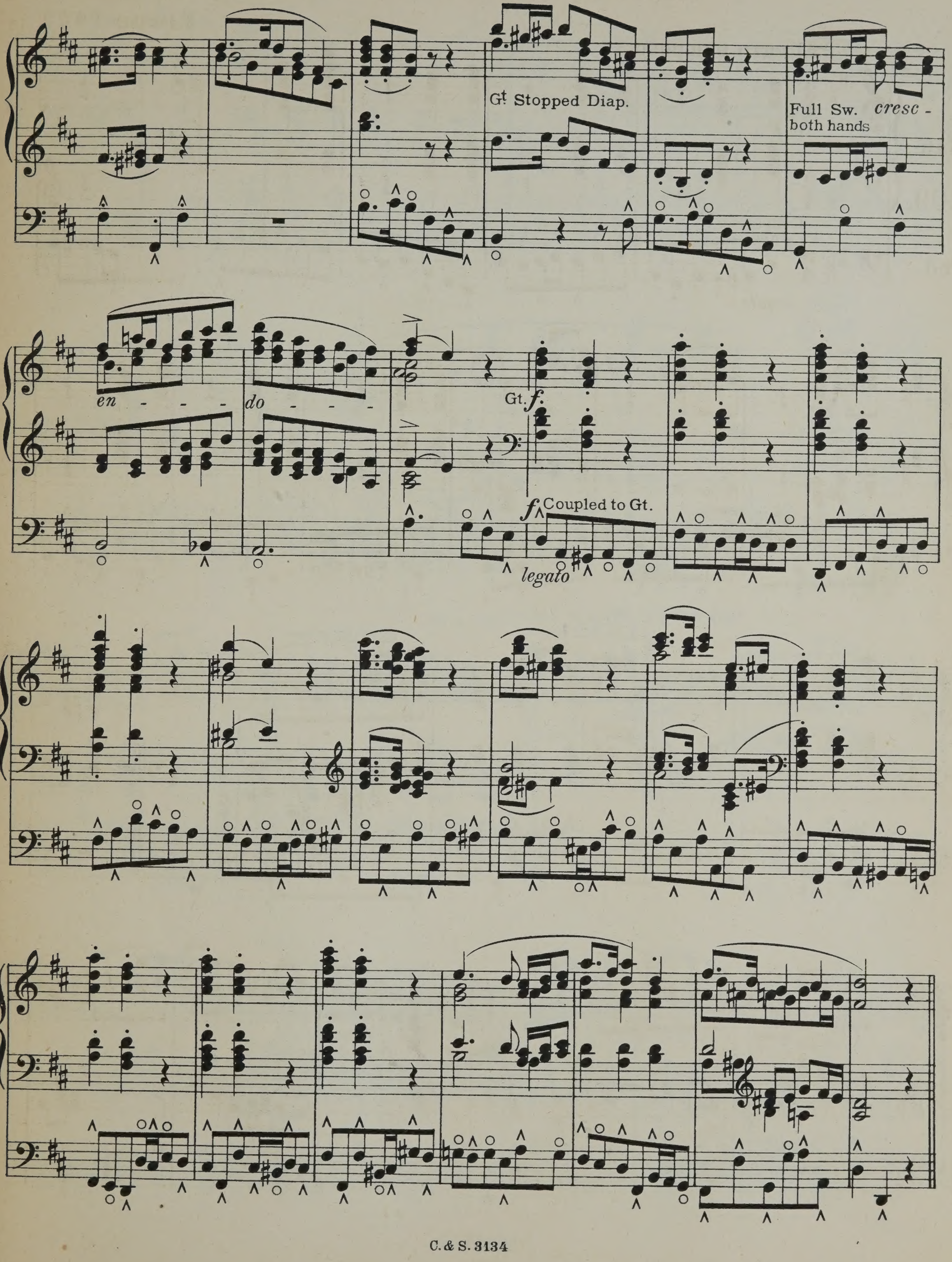

a tempo
Gt. *f* (both hands)
Sw.

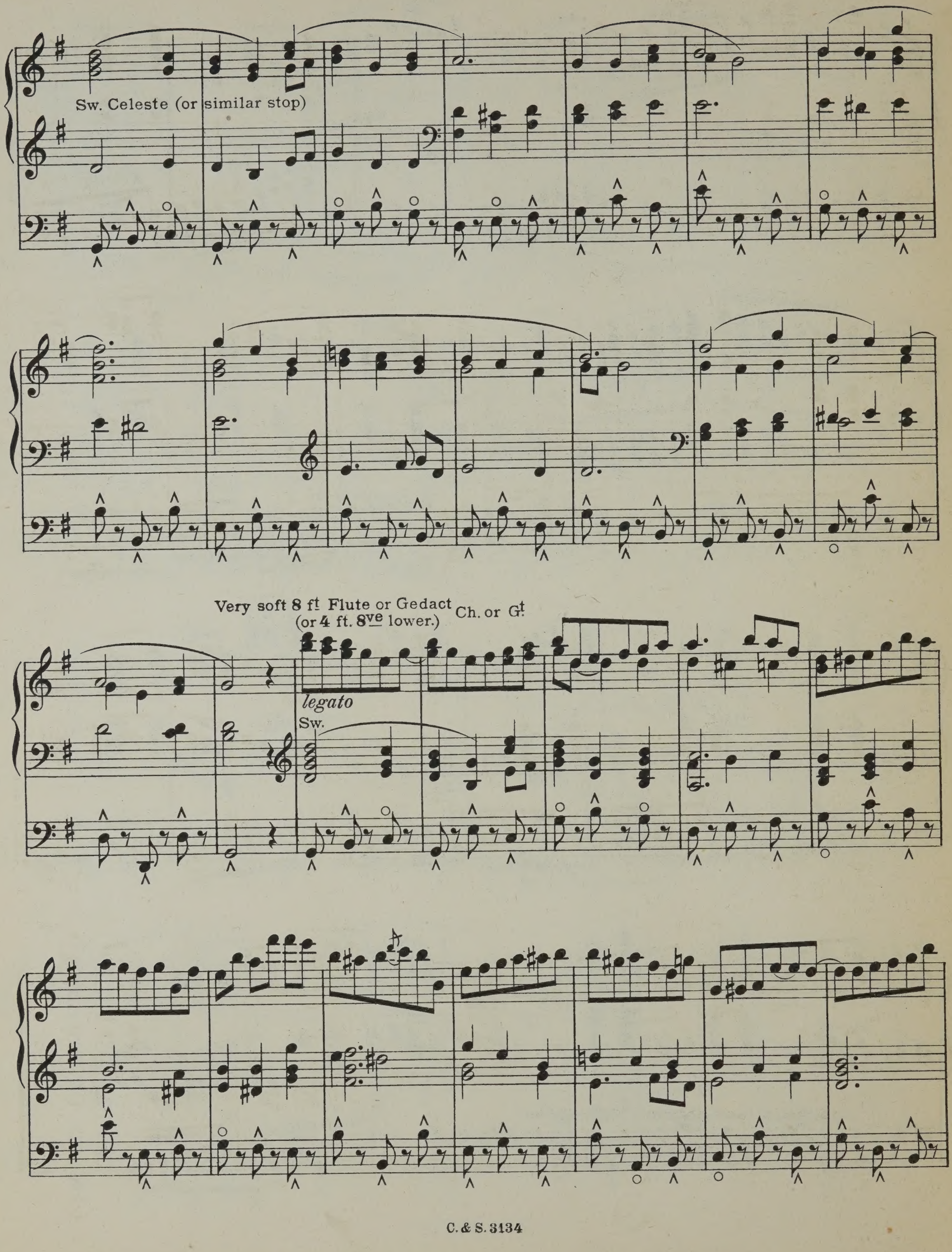

poco rit.
Gt. ff
fff (Full Organ)

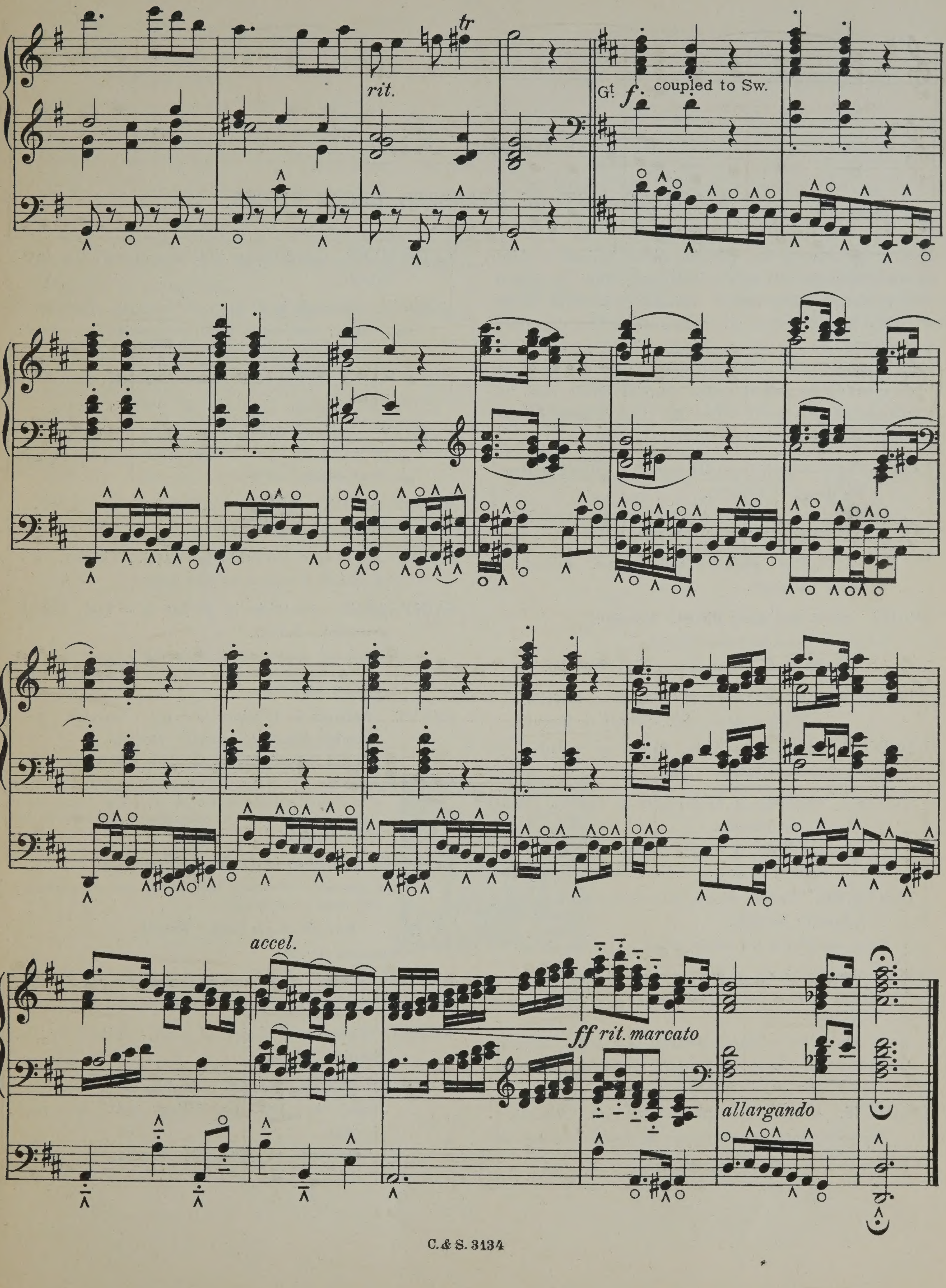
Pedal Study in the form of a Postlude.

B. Jackson F.R.C.O.


Allegro pomposo.
Man.
209.
Ped.
Gt. f
Coupled to Gt.
f
legato
Ch. p
L.H.
Sw. p
p.


Gt Stopped Diap.
Full Sw. cresc - both hands
en - - - - do - - -
Gt. f
f Coupled to Gt.
legato


Sw. Celeste (or similar stop)
Very soft 8 ft. Flute or Gedact (or 4 ft. 8ve lower.)
Ch. or Gt.
legato
Sw.


tr
rit.
Gt. f coupled to Sw.
accel.
ff rit. marcato
allargando

Chapter XII.

A GRADED LIST OF STANDARD ORGAN PIECES.

Although some of the following pieces indicate a third manual, they can all, with a little adaptation, be played on a two-manual instrument. Suitable metronome marks are added in several cases; in most of the others, directions as to speed, &c., are given in the printed copies. The student should not at first attempt to play the pieces at "full speed;" he should rather practise slowly until all difficulties are mastered. Otherwise there is great danger of his style becoming inaccurate and slovenly.

RINK. Organ School, Parts III and IV. Edited by Best. Published by Novello.

Good specimens of pure and dignified organ music; admirable to precede Bach; useful concluding voluntaries.

BACH. Eight Short Preludes and Fugues. Edited by Best. Augener.

SMART. Short and Easy Pieces. Novello.

(In all, 18 pieces in various styles.)

,, March in G major (♩= 116). Novello.

LEMMENS. Finale (♩= 100). Schott or Novello.
,, Fanfare (♩= 112). Schott or Novello.
DUBOIS. Toccata (♩= 112). Schott or Novello.

Excellent *staccato studies.*

SALOMÉ. Offertoire in D flat (♩= 63 to 68). Schott or Novello.
,, Cantilené (♩= 56). Schott or Novello.
,, Grand Chœur (♩= 96). Schott or Novello.
LEMAIGRE. Twelve Pieces (metronome marks given). Schott or Novello.

Good examples of the French school.

BEST. Fantasia in F major (♩= 100). Novello.

Good for phrasing, pedals in octaves, and general management of stops.

,, March for a Church Festival (♩= 108). Novello.

Full chords, broken chords, &c.; also a good study for phrasing, rhythm, and accent.

LEMMENS. Marche Triomphale (♩= 120). Novello.

To be played brightly and firmly; many octave passages for pedals.

GUILMANT. Grand Chœur in D (♩= about 126 to 132). Schott.
SMART. Postlude in D (♩= 120 to 132). Novello.

Full chords; contrast of *legato* and *staccato* on manuals; flowing *legato* scale passages on pedals.

GUILMANT. Prière et Berceuse. Schott.
HOPKINS. Adagio Cantabile (♪=88). Vincent.
SMART. Andante Grazioso (♪=132). Novello.

Legato movements for soft solo stops, with appropriate accompanying stops.

MENDELSSOHN. Prelude and Fugue in G major. Edited by Best. Novello.

HOPKINS. Allegro Moderato (♩= 144). Vincent.

Quick changes of manuals for both hands.

SAINT-SAËNS. Fantaisie in E flat (♩= 152), (Finale ♩·=126). Schott.

Rapid manual changes, subtle distinction between *legato* and *staccato*, repetition of same chords on different manuals; brilliant fugal finale.

SMART. Andante in E minor (♩= 96). Novello.
,, Festive March (♩= 132). Novello.
,, Grand Solemn March (♩= 76). Novello.

A dignified March; certainly one of the most notable specimens of a March *actually written for the organ.* As a rule, "arrangements" have to be resorted to for works in the march style.

LEMARE. Romance in D flat. Novello.

Pedal passages resembling bass strings played *pizzicato;* also two-part pedalling.

,, Rêverie in 5-4 time. Novello.

Uncommon rhythm.

MENDELSSOHN. Soft movements from the Six Sonatas. Edited by Dr. Spark. Ashdown.

KREBS. Fugue in G major (♩= 72). Edited by Dr. Turpin. Weekes.

HANDEL. Concerto, No. 6. Edited by Best. Novello.
,, Fixed in His everlasting seat (♩= 104). Novello.
,, Overture to *Athaliah.* Novello.

MENDELSSOHN. Second Organ Sonata.

HOLLINS. Overture in C major. Weekes.
Brilliant and effective.

BACH. Fugue in E flat ("St. Ann's").

SILAS. Fantasia in E minor. Novello.

SMART. Air with Variations and Finale Fugato. Novello.

BEST. Fantasia and Fugue. Augener.

Advanced students will find the following works of great value. In nearly every case the metronome marks are given by the composers.

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(2) Toccata and Fugue in F major. (Vol. 3.) Toccata, *Allegretto*, ♪=132. Fugue, *Alla Breve*, 𝅗𝅥= 76.
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(4) Prelude and Fugue in G major, No. 2. (Vol. 4.) Prelude, *Allegro*, 𝅗𝅥= 88. Fugue, *Alla Breve*, 𝅗𝅥= 84.
(5) Prelude and Fugue in D major. (Vol. 4.) Prelude, *Moderato*, ♩= 72. Fugue, *Allegro*, ♩= 100.
(6) Fantasia and Fugue in G minor. (Vol. 2.) Fantasia, *Andante maestoso*, ♩= 52. Fugue, *Allegro moderato*, ♩= 80.
(7) Prelude and Fugue in A minor. (Vol. 2.) Prelude, *Andante*, ♩= 76. Fugue, *Allegretto*, ♩. = 58.
(8) Passacaglia. (Vol. 1.) *Andante con moto*, ♩= 76. *Tema fugatum*, ♩= 84.

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